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BY CORKY POLLAN

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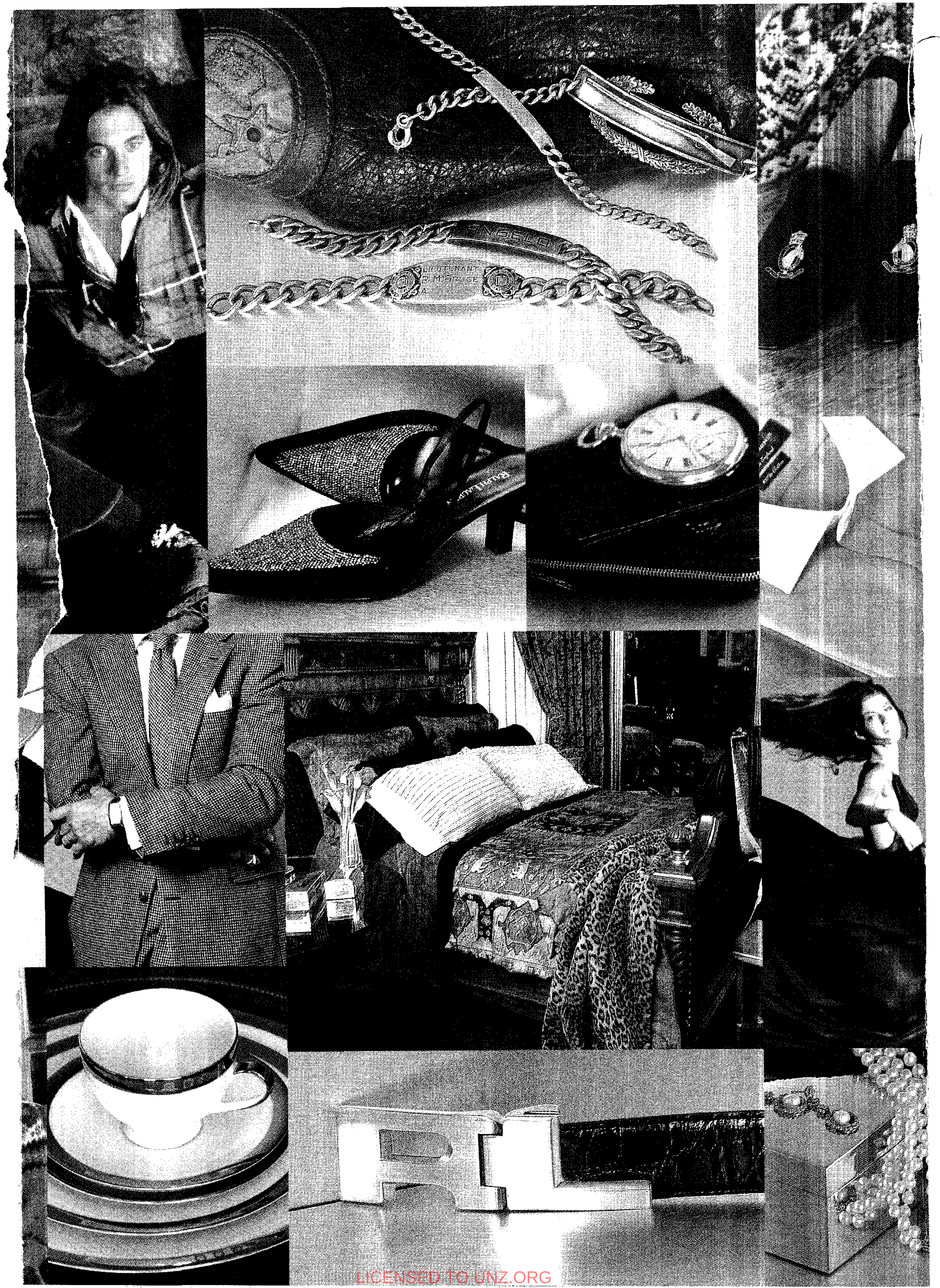
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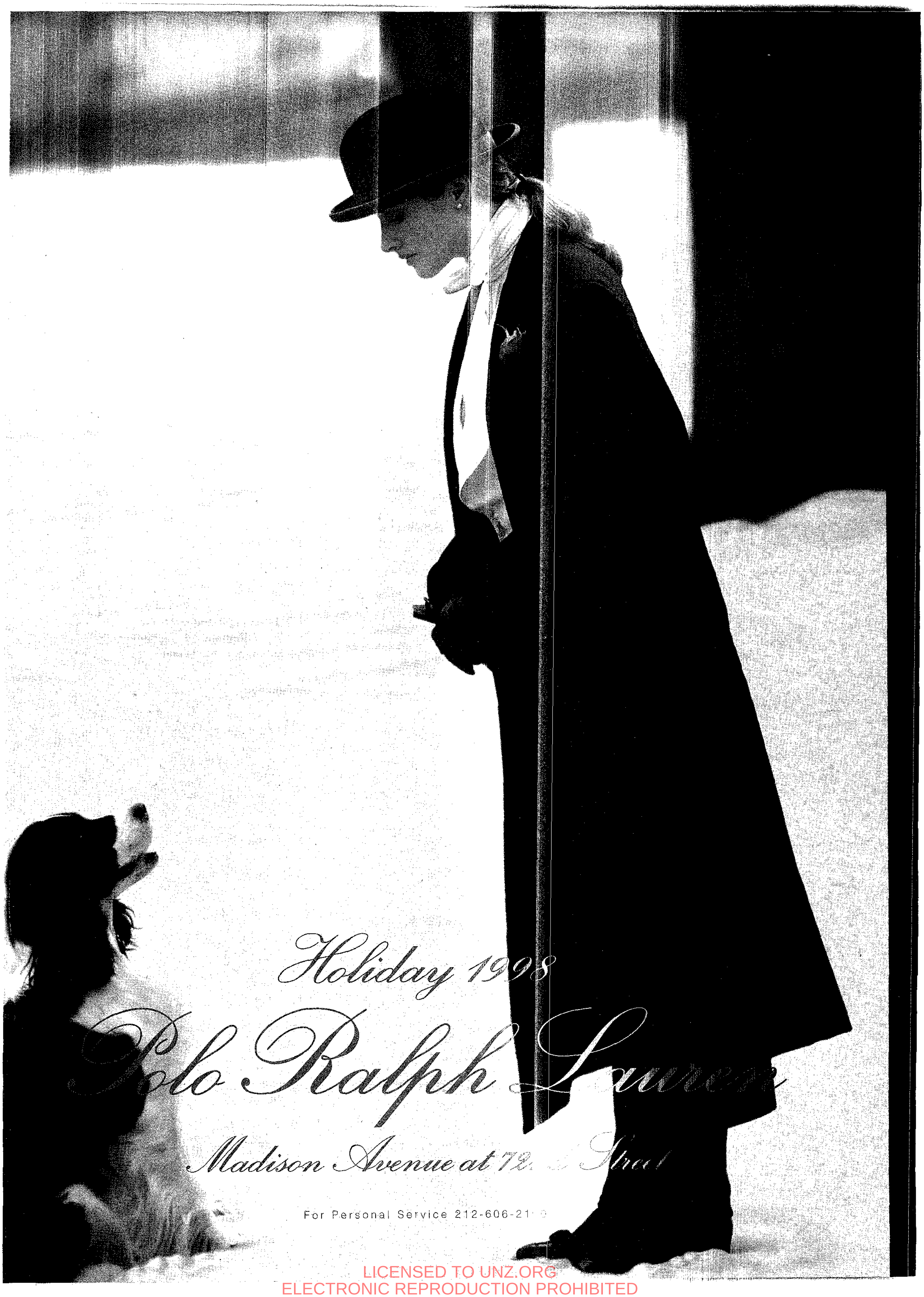
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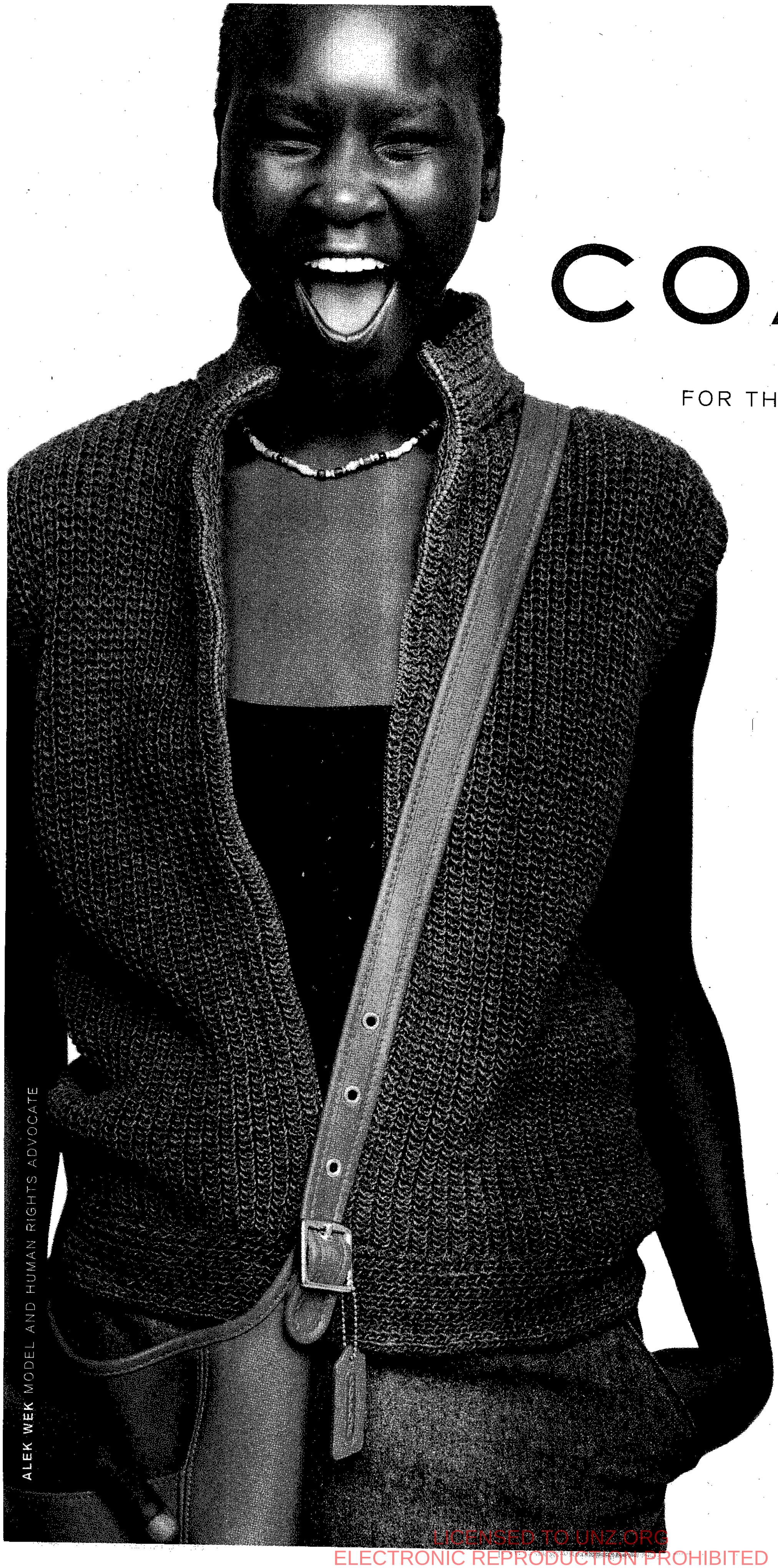
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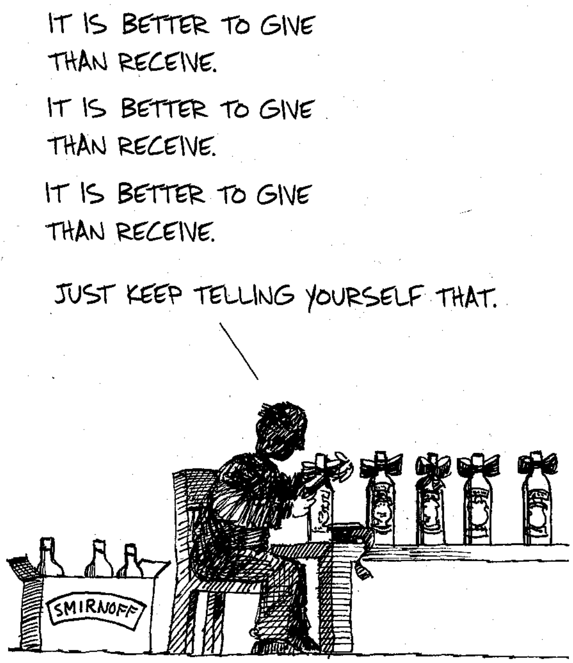
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Photograph by Richard Pierce.

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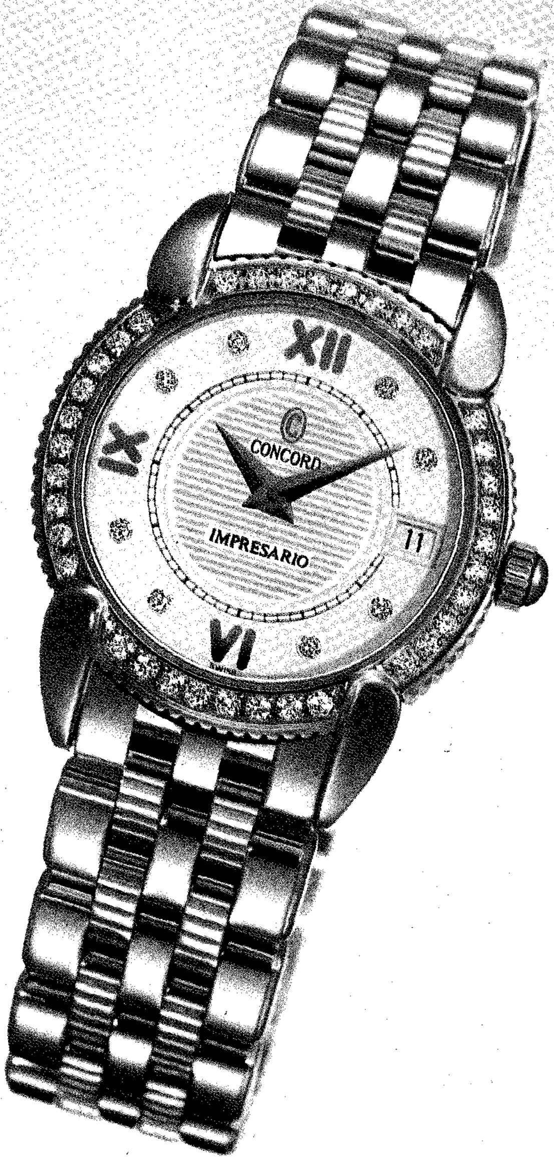

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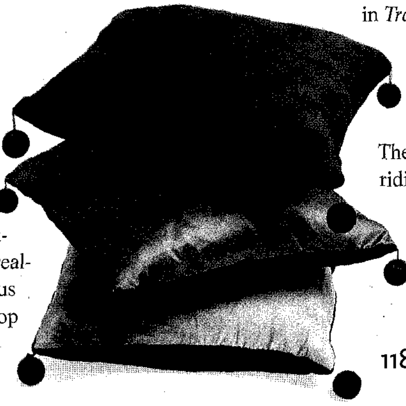

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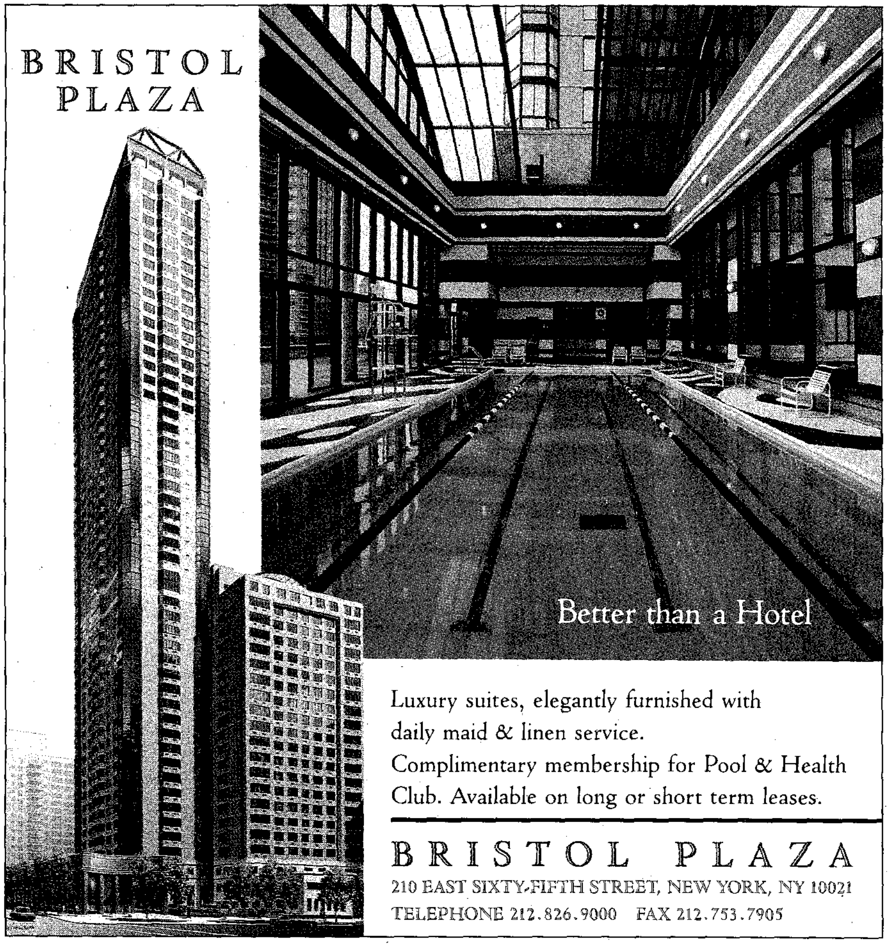

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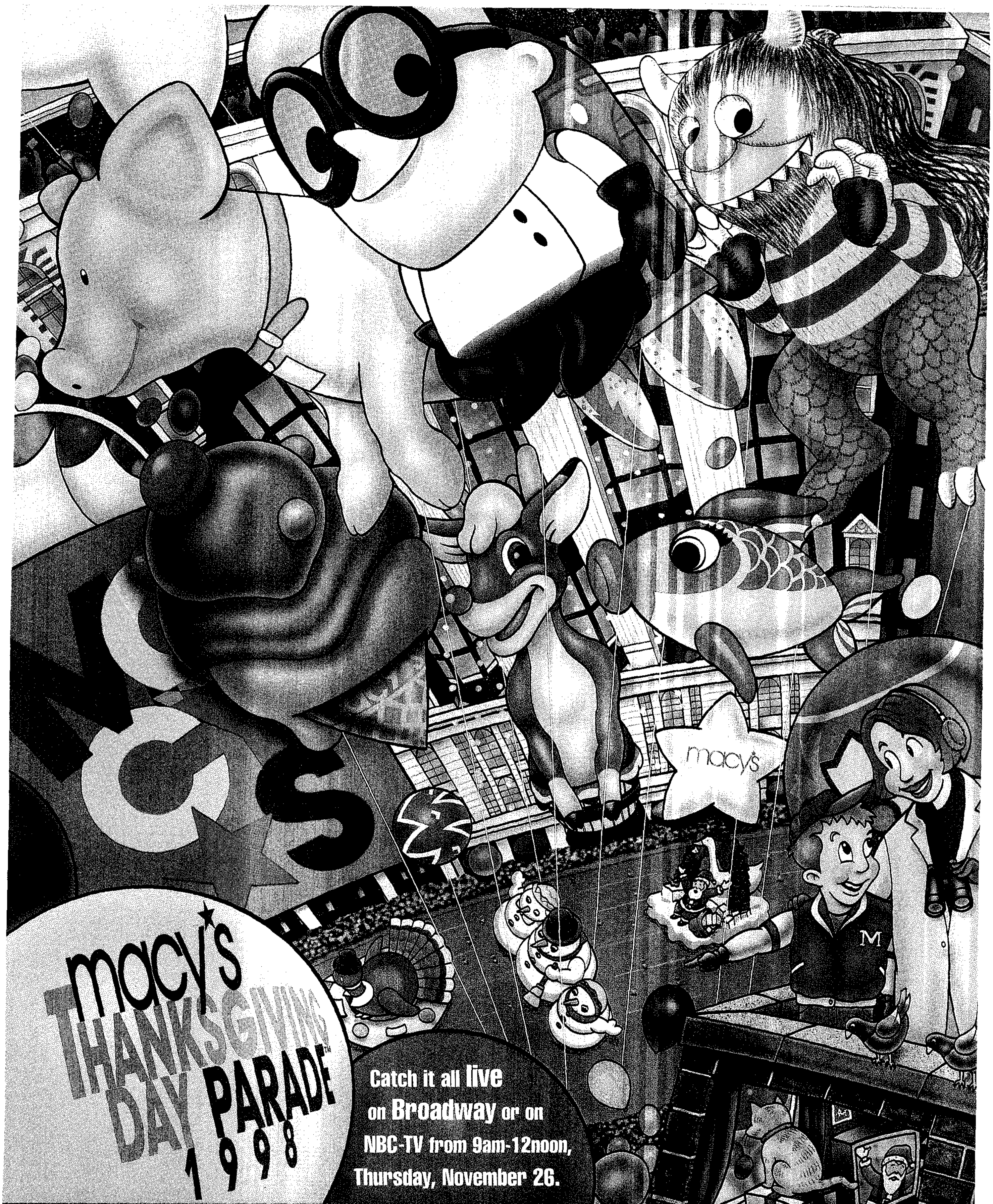
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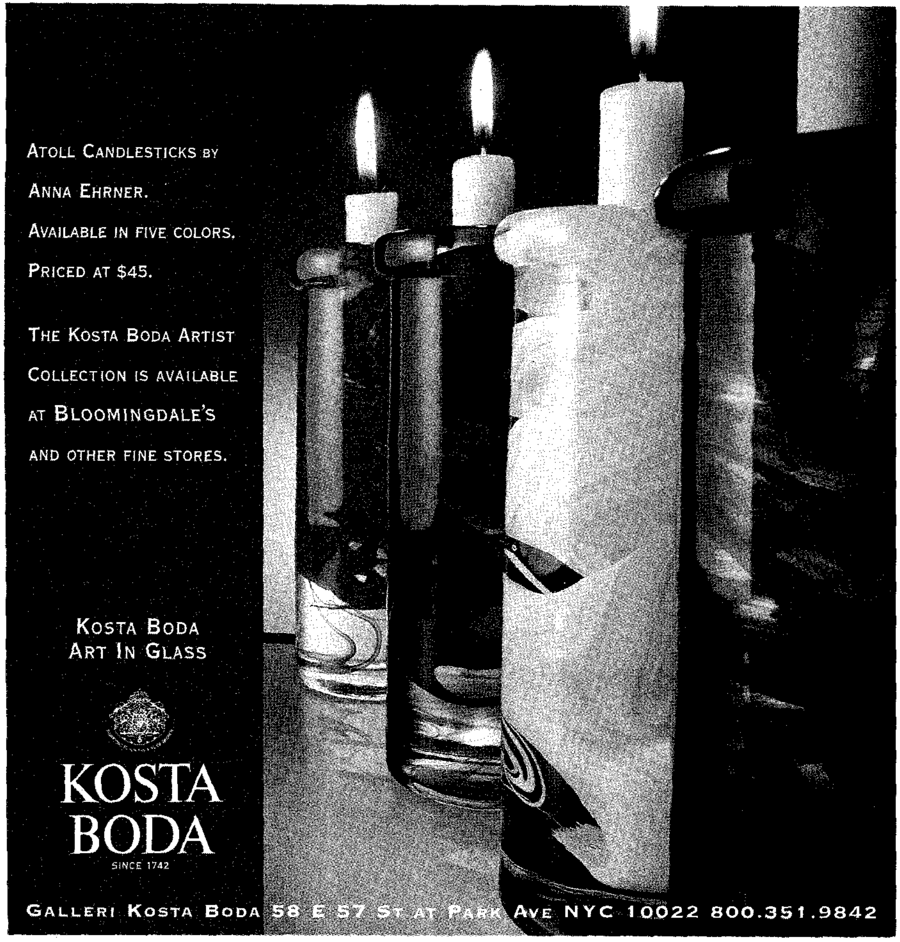

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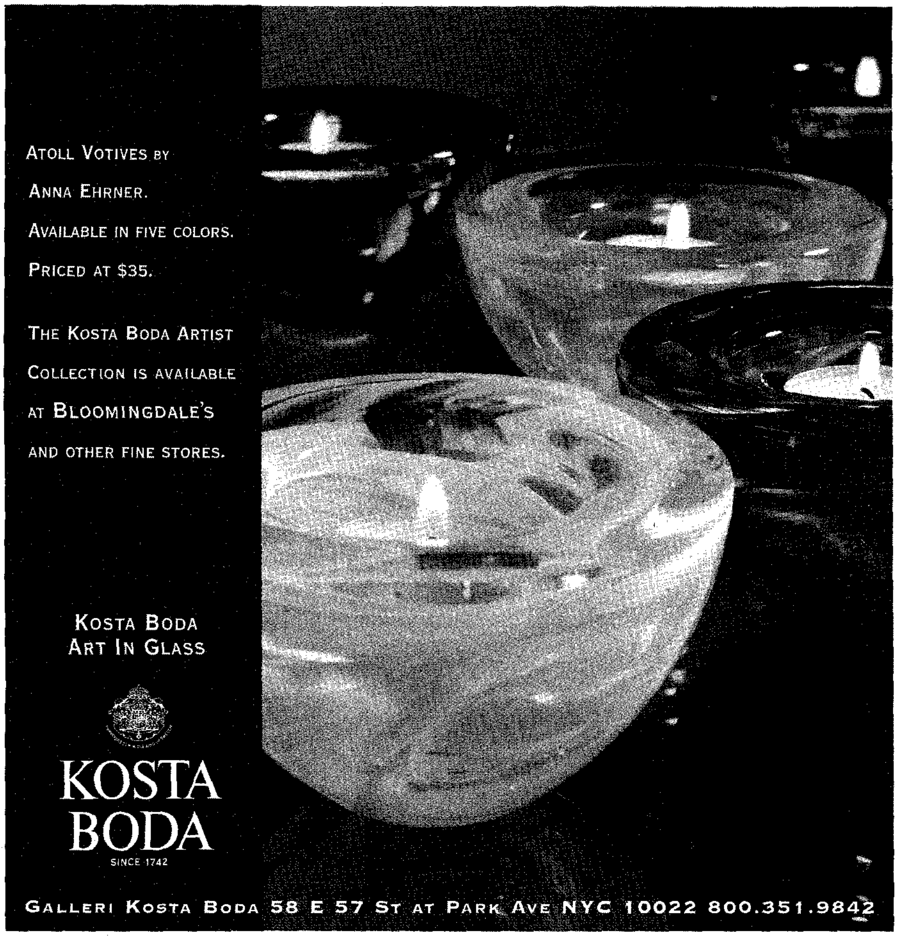

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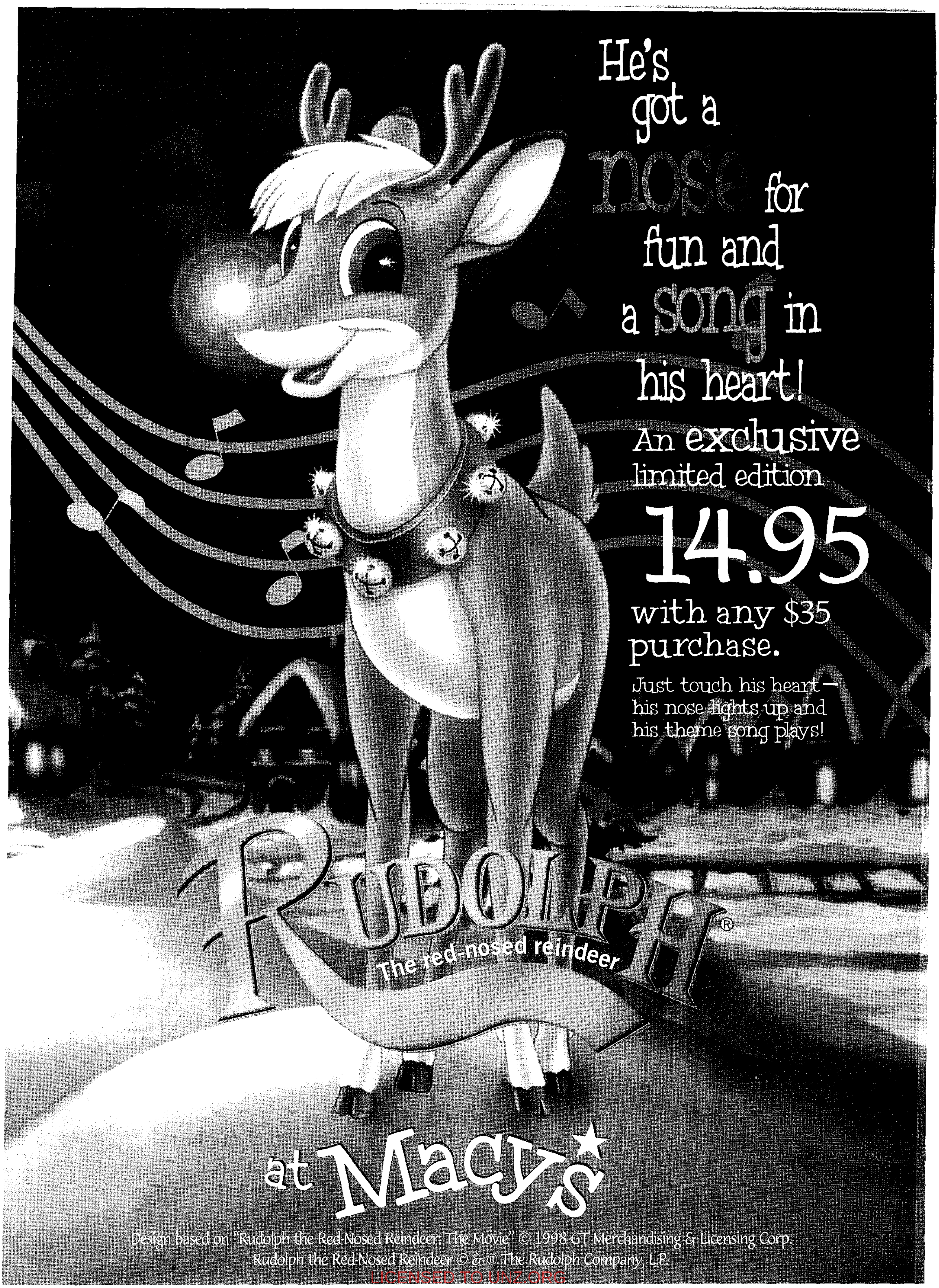
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Good Neighbors?

CRAIG HOROWITZ'S "IT SHAKES A Village" [November 9] contains new forms of political double-speak. Transgender/-vestite prostitutes offering sex for hire on the streets of Greenwich Village cannot be equated with gay/lesbian violence issues. Rosalyne Blumenstein's characterization of these prostitutes as the Indians and the residents as the Pilgrims is ridiculous. Yes, Ros, we do want to get rid of the "sex workers" who leave used condoms on our doorstep, and yes, we want to get rid of the armed thugs who are their bodyguards. That these wretched individuals have no choice but to give blow jobs to support their drug habits does not make it our problem. We pay taxes and support this city's fabric with our hard work and lawful behavior. That the police do their job and make our streets safe for us and our children is not too much to ask.

Richard S. Zimmerman
MANHATTAN

I HAPPEN TO LIVE ON WASHINGTON Street, so clearly it's my Village. Not that of someone like Dr. Barbara Warren, who is so desperately politically correct and has enough time on her hands to ensure that even tranny hookers can sound appropriate enough to introduce to your East Hampton friends. The meatpacking district can improve only without Dr. Warren and her crowd's attitude that crap was here first, so it should maintain its position.

Abe Gurko
MANHATTAN

WALKING HOME TO NORTHERN CHELSEA in the wee hours, I often see transgender prostitutes as far east as Eighth Avenue. Though I consider myself very tolerant, it certainly doesn't make me feel *more* comfortable in my own neighborhood. Prostitution of all sorts isn't going away. The best solution (which will never happen here): Do as

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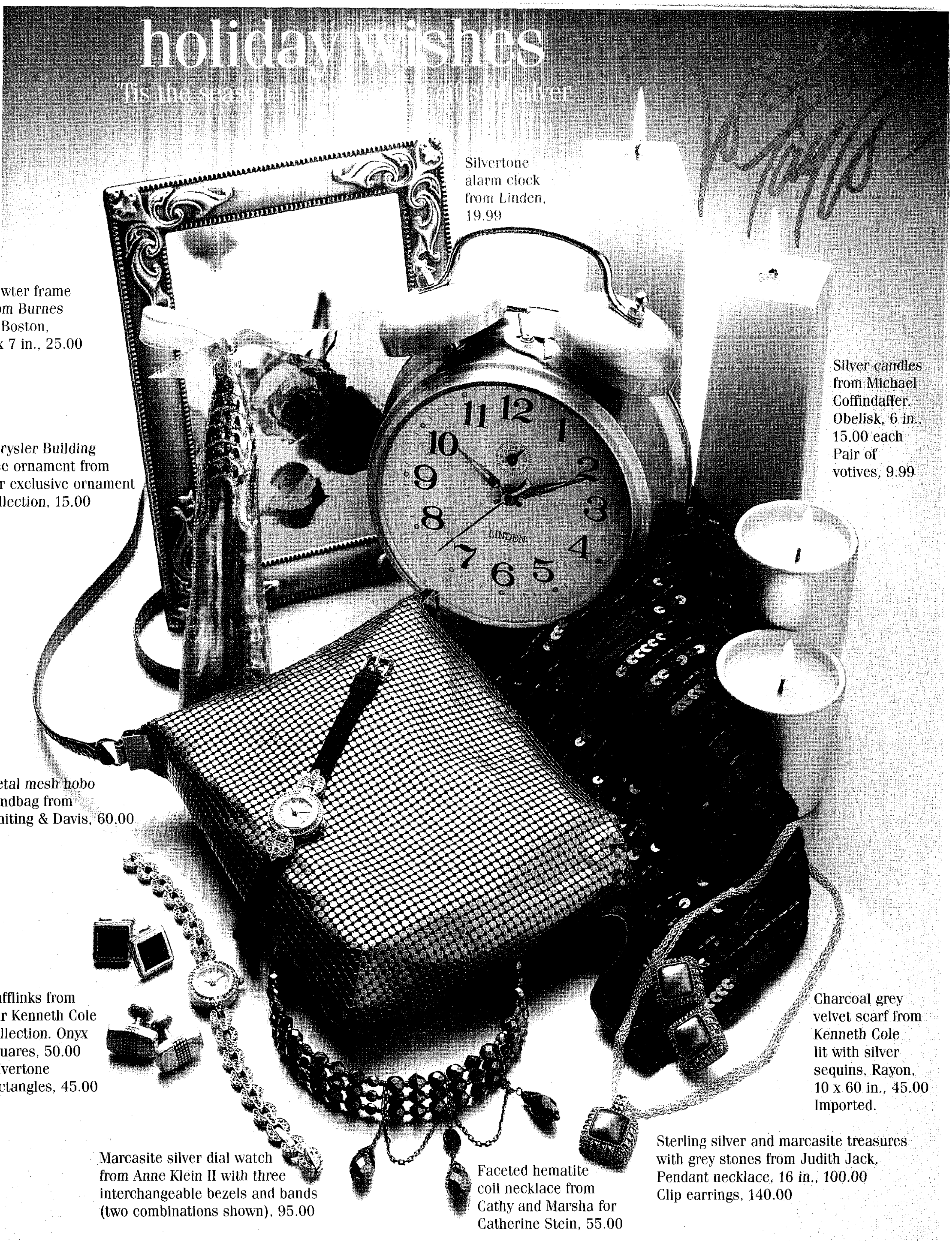
holiday wishes

'Tis the season to [illegible] gifts of silver



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LETTERS

the Dutch have done and legalize the sex trade, confining it to a nonresidential red-light area. Legalization increases health and safety for the workers. It also greatly reduces the crime that goes along with illegal street prostitution. Just don't plan this red-light district near *my* home!

Marcia Pomerantz
MANHATTAN

AS THE CO-CHAIRS OF THE BOARD OF DIrectors of the NYC Gay and Lesbian Anti-Violence Project (AVP), we are greatly distressed at the misrepresentation of AVP's work and the divisive nature of the article. First, AVP has never urged the Sixth Precinct to curtail its response to prostitution. Our mission is to fight against anti-gay crime, not prostitution. That said, we do admit to criticizing the Sixth Precinct's assignment of a large number of undercover officers to the Village as an unacceptable response to the increase in anti-gay bias crimes. New undercover officers may be helpful in reducing prostitution; they do not scare away gay-bashers. More uniformed officers in the neighborhood are needed to address both problems. The 81 percent increase in anti-gay crimes so far this year was reported not by AVP but by the NYPD, an organization not known for wanting to exaggerate increases in crime. We applaud the Police Department for its honesty in announcing this disturbing trend but disagree with its tactics in addressing the issue.

Kenneth T. Monteiro
Barbara S. Hughes
MANHATTAN

I WAS BORN AND RAISED IN QUEENS, AND I used to get a kick out of Manhattanites who prided themselves on their supposed love of diversity, thinking, *If you want real diversity, why don't you cross the bridge sometime?* I suspected that these people valued diversity only as long as it was colorful and theatrical—a sort of permanent block party. My suspicions were confirmed by Kathleen Deegan's quote: "These are not our regular Greenwich Village queens that we've always enjoyed . . . these are low-class, vulgar transvestites that come from other areas of the city." These Village yuppies appreciate diversity only as long as it's entertaining.

Marianne Bakija
KENNEBUNKPORT, ME.

I BET LARRY PRINCE HAS COPIED DOWN the license-plate number of my car. I very often drive my Ford several times around the block alone in that neighborhood. He's right, I am cruising—for a legal parking spot.

Michael J. Gould
JERSEY CITY, N.J.

Marching Papers

LIKE MAER ROSHAN, I WAS APPALLED BY what transpired at the march for Matthew Shepard, but for completely different reasons ["Gotham: The Riot Act," November 2]. I was led to believe that the event was to be a candlelight vigil. I had no idea we were going to be marching. Once we arrived at the Plaza, there was a very definite police presence, but the policeman who worked his way through the crowd asked, in an almost fatherly tone, that we remain on the sidewalks. Immediately after he made this reasonable request, shouts began, and more than a handful of protesters spilled out into the street, blocking traffic as well as endangering their own lives. Arrests were made, and whatever semblance of dignity the march might have possessed quickly deteriorated.

The following day, I was disgusted by the overreactions of the homosexual community. As a gay man living in New York, I have never experienced anything other than respect from the NYPD. We are all disheartened by the recent increase in gay-bashings in this city, and all over the U.S., but the last thing we need to do is become enemies of law-enforcement officials. Next time, why don't we all try to act like adults and avoid an unnecessarily ugly scene?

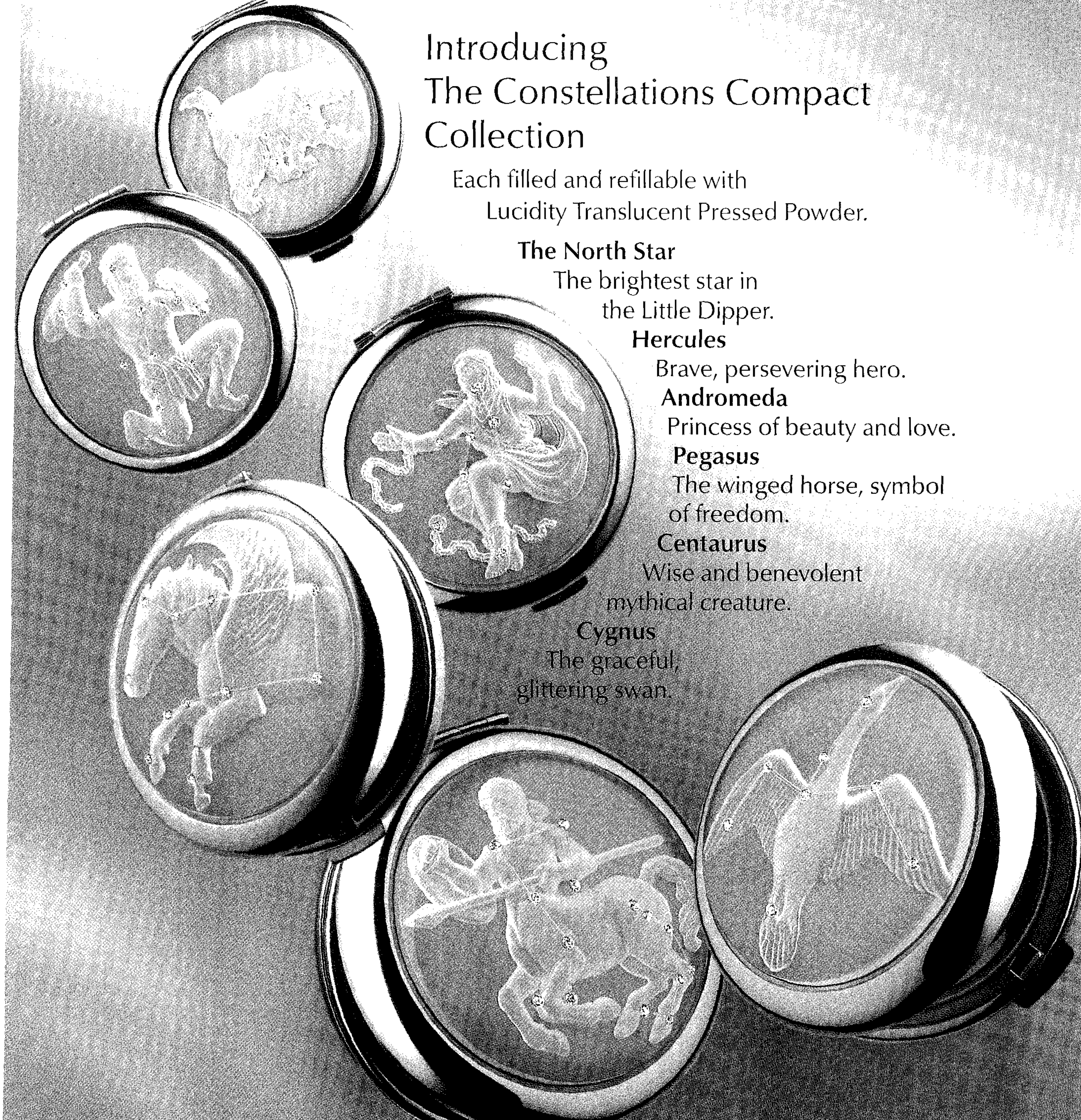
Walt Hawkins
MANHATTAN

MY SINCERE THANKS TO MAER ROSHAN for his article and for participating in the march, which gave him the opportunity to give a personal and honest view of the violence that occurred. The ignorance and anger that the NYPD displayed are a prime example of the kind of thinking that led to the terrible tragedy that befell Matthew Shepard. Dear readers, I am not gay or lesbian, but I am a caring and understanding human being.

Marian Lloyd
RICHMOND, VA.

Honest Henry

THANKS FOR MICHAEL TOMASKY'S EXPOSÉ of Congressman Henry Hyde, "Hyde in Plain Sight" ["The National Interest," November 9]. Hyde is one of the most poisonous religious bigots in the nation, who defends his intolerant opposition to women's reproductive rights, contra-



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ception, and sensible sex education by yelling: "I am a Catholic." Now seen to be an adulterer, Hyde preaches falsehood and hatred, describing safe, legal abortion as the killing of children. He has a 100 percent voting record against contraception and family planning. He insists on the asinine, discredited, religiously based dogma of "abstinence only" as the exclusive curriculum for sex education. Hyde is in fact a narrow-minded zealot, a hypocrite without a shred of fairness in his character and unfit to be chairman of the House Judiciary Committee.

James S. Gratton
WORCESTER, MASS.

Maxed Out

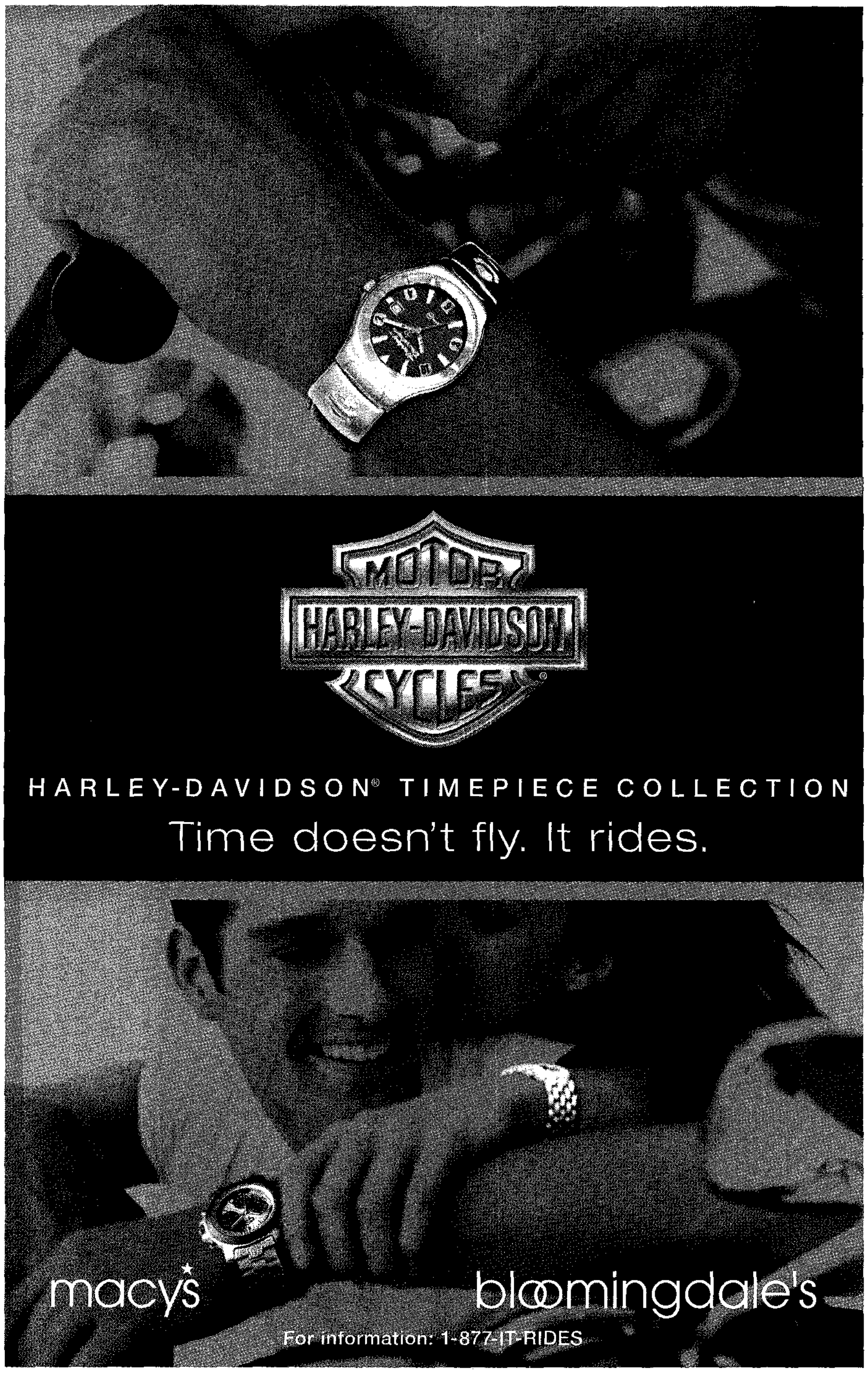
I PARTICULARLY REMEMBER THE FIRST time I went to Max's, shortly after it opened ["You're Not in Max's Kansas City Anymore," by Yvonne Sewall-Ruskin, November 9]. Early in the evening, my friend and I walked past the long bar and were confronted by a disheveled character. He looked up from nothing in particular and said, "Whaddaya want . . ." It wasn't a question but a statement: *Who the hell are you?* My answer was plain New Yorkese: "Whattaya think I want? I'm waiting for a bus." He stood there in a stupor. "What you should have said," I added, "was 'Welcome to Max's, may I help you?' " He walked away. A few moments later, a cleaner guy came over. "May I help you?" he asked. "We'd like a table," I replied. We got one, and I never again had a problem getting in.

David L. Meth
MANHATTAN

MAX'S GETS MY VOTE AS THE COOLEST place ever. Favorite moment No. 1: The guy and his girlfriend who thought they'd struck gold getting a table by stage right for James Chance and the Contortions. Two minutes into the show, James slapped the shell-shocked girl while her boyfriend stared. They slunk out of the club amid a shower of spit and debris. Favorite moment No. 2: Wondering why we'd paid $5 to watch Sid drool on himself, when his guitarist caught our ear. We found out later it was Mick Jones from the Clash.

Steve Kametka
WHITESTONE, N.Y.

Correction Anne McNally, pictured in last week's "The Front Row," was misidentified. She is a contributing editor at *Vanity Fair. New York* regrets the error. ■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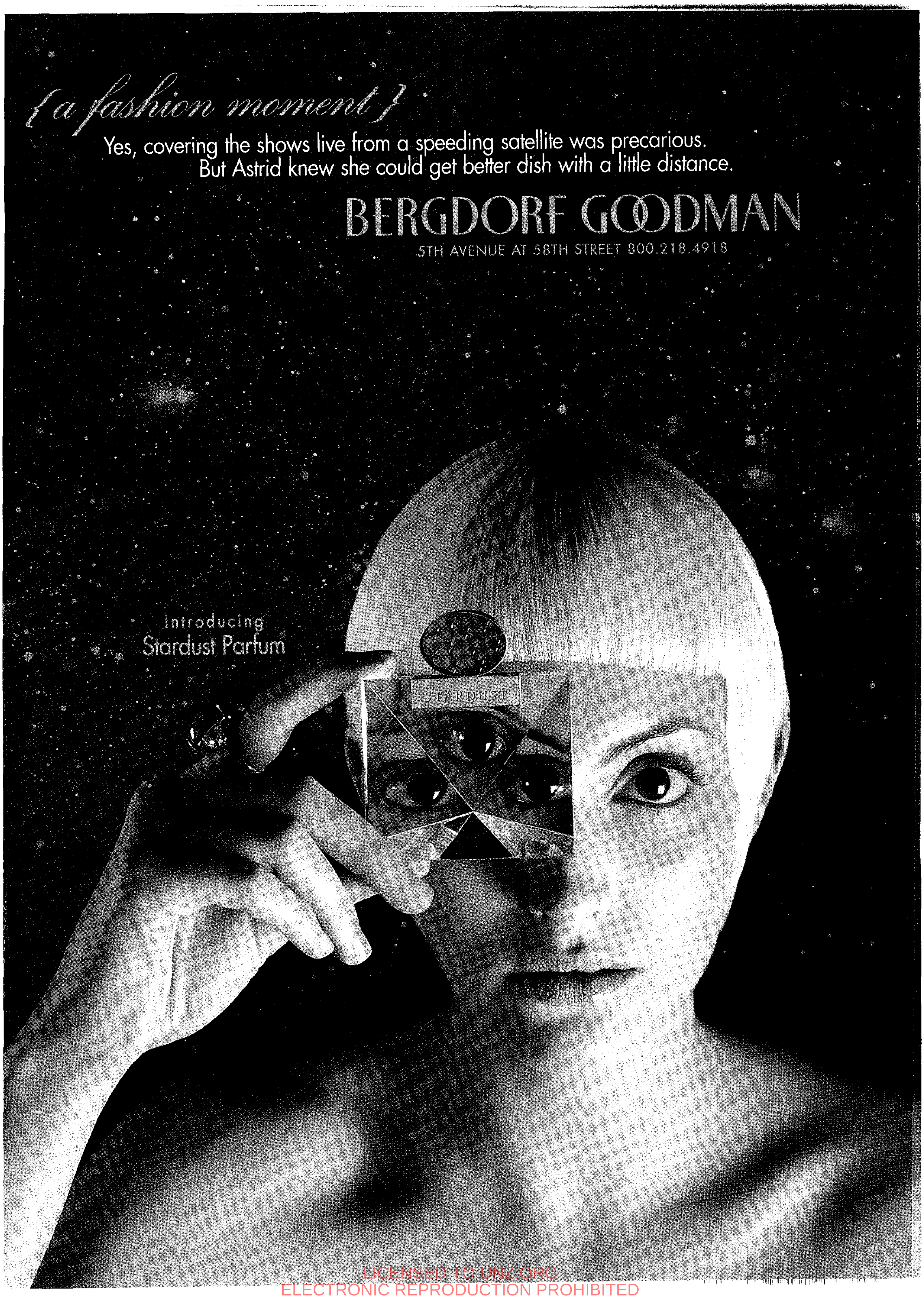
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

THE IMPORTANCE OF BEING ERNEST

The New Yorker recently published **Joan Didion**'s essay excoriating the upcoming publication of Ernest Hemingway's last novel, *True at First Light,* which was finished but not edited when he died. So imagine the surprise in publishing circles when Scribner's latest subsidiary-rights guide came out, revealing that first serialization for the Hemingway novel had been bought by, yes, *The New Yorker.* "It might seem safe to assume that a writer who commits suicide has been less than entirely engaged by the work he leaves unfinished," wrote Didion, who went on to deride Scribner's "systematic creation of a marketable product, a discrete body of work different in kind from, and in fact tending to obscure, the body of work published by Hemingway in his lifetime." Her boss, editor **David Remnick**, isn't bothered by the idea of sending mixed messages to his readers. "Joan Didion's essay made a brilliant case for not publishing incomplete work of any kind. It was one of the best pieces written on anything all year, I think," says Remnick. "And yet, there's a case to be made that without publishing such work, we would never have had Kafka's *The Trial* and *The Castle* or Virgil's *Aeneid.* So we'll publish an excerpt of the Hemingway manuscript in the spring—and let the reader decide."

Joan Didion:
Hemming in *The New Yorker*

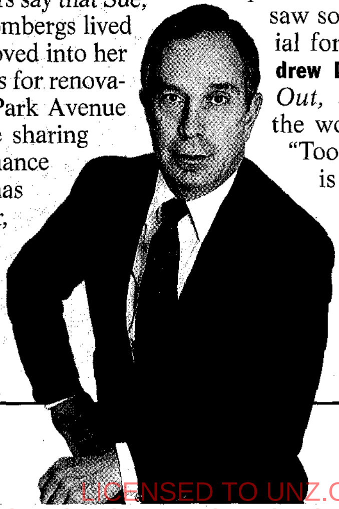
STILL LIVING IN THE MATERIAL WORLD

Madonna may be rolling in cash now, but she's still almost as frugal as when she was squatting in the East Village. The newly spiritual girl visited old-world 57th Street engravers Dempsey & Carroll armed with a photo of **Lourdes**, which she proudly announced she had taken herself. The tot was made up Mommy-style—in a sari with Indian facial decorations on her forehead. According to an observer, Madonna ordered up 50 Christmas cards to be designed with a Tibetan greeting and the picture attached. When informed that it would cost a dollar extra per card for the store to affix the photos, she said she'd rather glue them on herself than pay the premium. Well, the $50 should buy her a couple of Prada shoelaces.

Madonna and Lourdes:
Card charges

THE LATEST ON THE BLOOMBERG TAPE

The divorce of financial-news nabob **Michael Bloomberg** and his ex-wife, **Sue**, may go down as one of the most amicable in history. Real-estate insiders say that Sue, who has just sold the house the Bloombergs lived in during their married years, has moved into her ex's swank townhouse while she waits for renovations to be completed on her new Park Avenue apartment. But even though they're sharing such close quarters, the couple's romance has little chance of rekindling: Sue has brought her boyfriend along with her, and Bloomberg's girlfriend, **Mary Jane Salk**, is frequently in residence, too. A spokesperson for Bloomberg denies any such living arrangements.



ZAGAT BITES BACK AT SPOOF

The *Zagat* folks lost their appetites last month when they saw some publicity material for **Karen Page** and **Andrew Dornenburg**'s *Dining Out,* a new book about the world of food critics. "Too close for comfort" is how one *Zagat* spokesperson describes the resemblance between the one-shot promotional booklet in question and the famous restaurant guide. "It was very much a duplicate, not just imitative." Lawyers promptly dispatched a letter to the book's publishers, John Wiley & Sons, demanding that they "immediately cease and desist further use of *Zagat's* trade dress," and warned that their client would "take all action necessary to protect its rights." Karen Page defends the press kit as "very clever and funny. There was nothing negative about it by any stretch," she says, "but I guess [*Zagat*] thought otherwise."

DAN KLORES'S *CIVIL* ACTION

Even **Dan Klores** can't do everything. The public-relations powerhouse turned himself into a Broadway impresario last year, producing *The Capeman,* the **Paul Simon** musical that turned into a notorious bomb. Klores was all set to continue his new career by signing on as a co-producer of *A Civil War,* the **Frank Wildhorn** (*The Scarlet Pimpernel, Jekyll & Hyde*)

Photographs: clockwise from top, Freddy Baez/London Features; Sygma; McGoon/Gamma Liaison.

Diandra Douglas: Beaux arts

KEN'S ONSLAUGHT IS OVER FOR DIANDRA

Diandra Douglas's romantic life has achieved the not inconsiderable distinction of making almost as much news as that of her ex-husband, serial reporter-dater **Michael Douglas.** Michael's been publicly squiring both ABC's **Elizabeth Vargas** and New York *Times* columnist **Maureen Dowd** this fall—and Diandra's comings and goings have been no less complicated. The tendriled one was linked to **Ron Perelman** in New York's gossip columns in September—just when she was being gossiped about on the Left Coast as the companion of **Ken Slaught** (who bought his $5.5 million mansion last year from **Michael Huffington**). According to a Santa Barbara source, Diandra and Slaught were a couple for the past two years, and she frequently stayed at his estate. "She moved out in October," reports the neighbor, who adds that Diandra has been staying with friends in the area. But when Slaught hosted the Nuclear Age Peace Foundation's gala honoring **Ted Turner** earlier this month, Diandra was there, acting as Slaught's official hostess. Douglas even bid $9,500 for a baseball autographed by **Mark McGwire** (and two seats in Turner's box in Atlanta). "Ken led the auction, and she got it," says one partygoer. "It *was* odd that they weren't talking."

Suzanne Farrell: Stage whispers

musical that **Jerry Zaks** is directing. The play is due on Broadway this winter, but Klores just pulled out of the project. The P.R. guru was to get a producer credit without putting up any money, because he was going to handle the musical's marketing, but the producers wanted more sweat equity than Klores was prepared to give, explains a theater-world source. "With all the other things on my plate, I felt that I couldn't put in the time," explains Klores. He's still planning to produce in the future, with two movie projects and an Off Broadway play in the works. The other producers also insist the split was amicable. "It didn't work out," says **Norman Zagier**, who inherited Klores's job on *A Civil War.* Is Zagier getting a coproducer credit, too? "Hardly," he says with a laugh.

RUDY COMPLAINS; ANNA'S NEW SWAINS

RUDY UNDER COVER: Does **Puff Daddy** have more clout around town than the mayor himself? Sources inside City Hall say **Rudy Giuliani** was notably miffed by the front page of the November 15 *Post,* which featured pictures of Sean "Puffy" Combs, **George Pataki**, **Charles Dolan**, **Carl McCall**, **Mary Jo White**, and **Bob Tisch** under the heading NEW YORK'S POWER ELITE, while Rudy's mug was nowhere in sight. "The huge picture inside offset the fact that there wasn't one on the cover," insists the mayor's spokeswoman, **Cristyne Lategano**, who points out that the feature itself ranked Rudy as the city's No. 1 mover and shaker while Puffy languished in forty-second place. "If the mayor was upset, he never told us about it," maintains *Post* Sunday editor **Marc Kalech.**

ANNA'S ROSE BLOOMS: So much for the First Wives' Club. When we last checked in with **Anna Murdoch**, she was hanging out with the girls—**Nancy Reagan**, **Betsy Bloomingdale**, and **Angie Dickinson**—in Los Angeles. Now comes word that **Rupert Murdoch**'s soon-to-be-ex is starting to date. Anna has been out a few times with **Marshall Rose**, according to a well-connected Gotham socialite. Rose became the head of the New York Public Library's board when **Liz Rohatyn** went to Paris with her husband, Ambassador **Felix Rohatyn**. A widower, Rose dated former Planned Parenthood head Faye Wattleton until this spring. Anna has also been seen with **David Niven Jr.** and others, according to an L.A. source, who adds that Rose and Anna have "mutual friends." And mutual interests, no doubt.

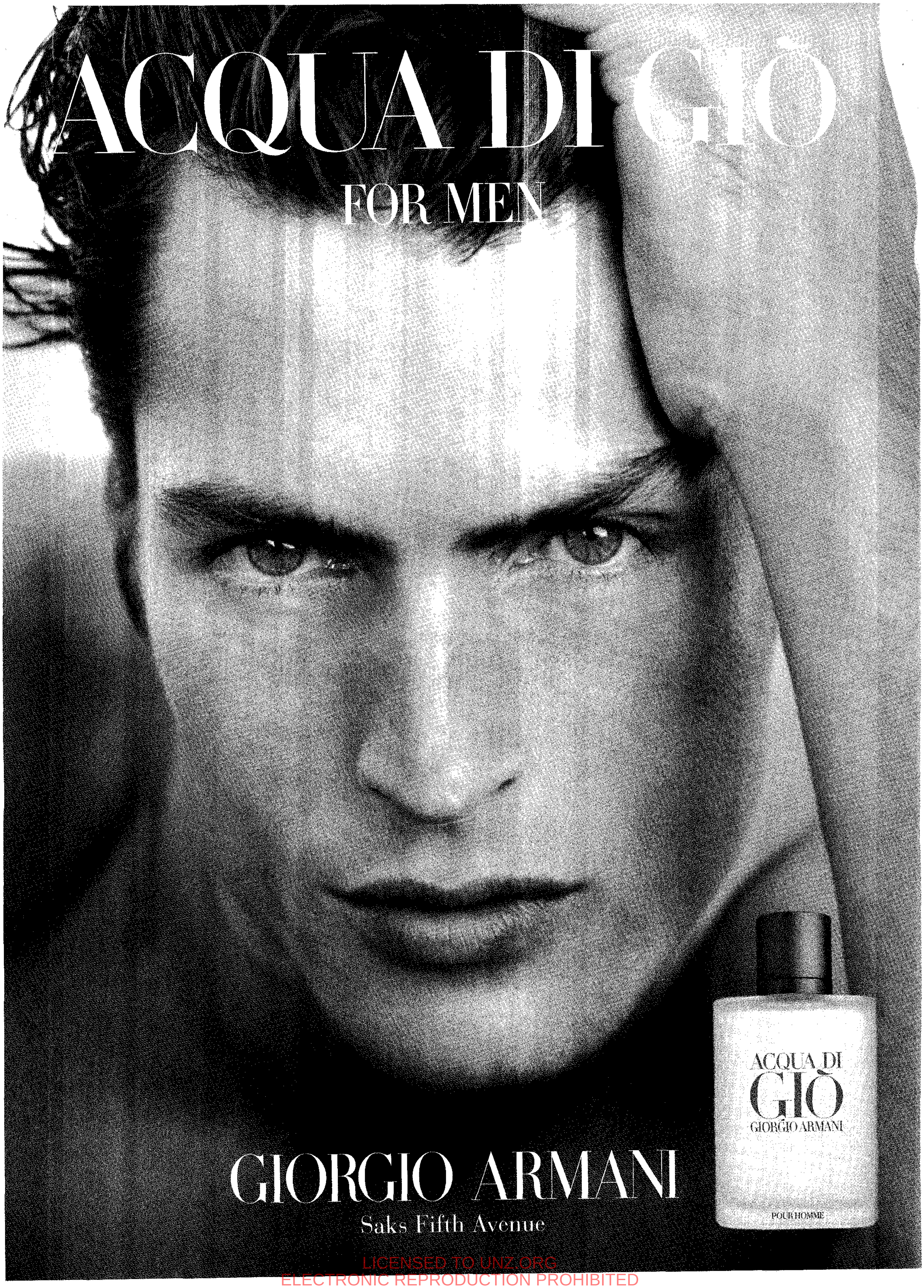
MARKET SHARING: Wall Street isn't always about sheer, unadulterated greed. The bulls at Intercapital, one of the world's largest inter-dealer brokerage firms, are getting into the holiday spirit by donating an entire day's commissions to charity on December 10. The money, anticipated to be between $400,000 and $1 million, will benefit the Memorial Sloan-Kettering Cancer Center on the Upper East Side and Tomorrows Children's Fund, a Hackensack-based facility that helps children with cancer and their families. Says Intercapital CEO **Clive Cooke**, "We on Wall Street are more fortunate than most people. We hope the rest of the Street follows our lead." That, of course, will depend on the Dow.

Additional reporting by Ian Spiegelman and Elana Zeide.

SUZANNE FARRELL'S SPIN AS PRODUCER

Suzanne Farrell has certainly been keeping on her toes. Once Balanchine's prima ballerina, the dancer is returning to the stage—and trying her hand at producing. According to theater sources, Farrell is putting together a Broadway play based on the life of Johann Strauss. The musical will emphasize Strauss's famous waltzes, and Farrell herself will perform. Farrell, who could not be reached for comment, has already held a presentation for potential backers; now she just needs a few more investors. She shouldn't have any trouble finding some high-minded souls at the City Ballet's upcoming fiftieth-anniversary gala.

Photographs: left, Evan Agostini/Gamma Liaison; right, Steve Allen/Gamma Liaison.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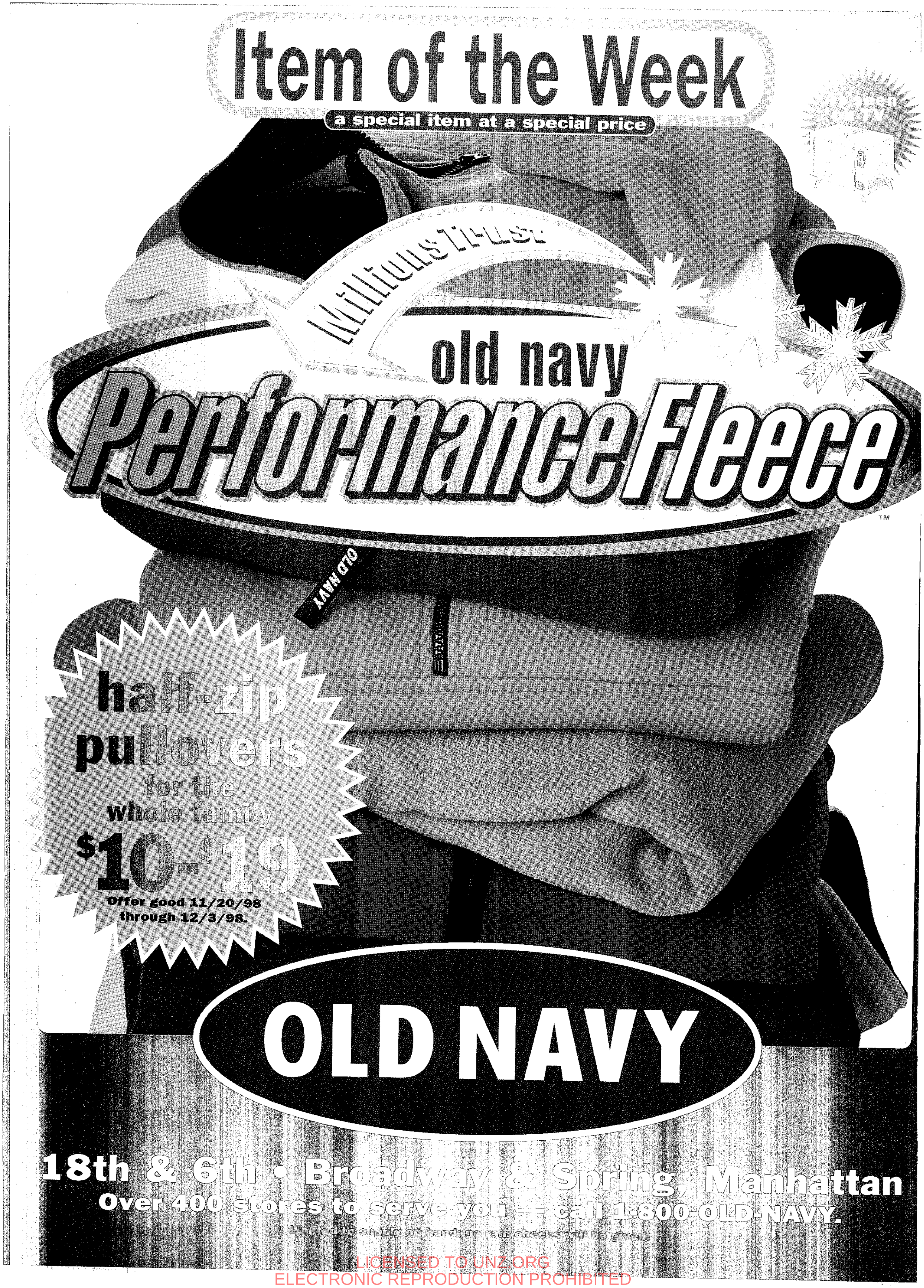

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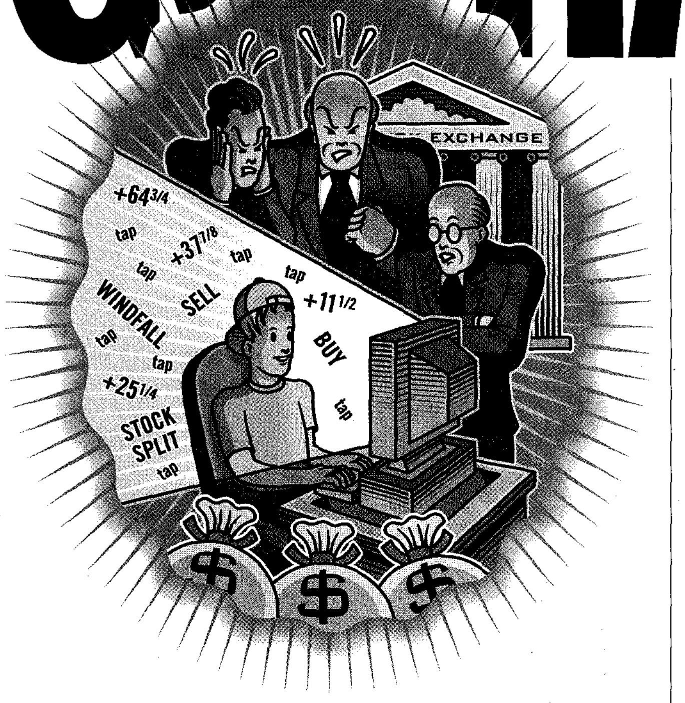

System Failure

Internet IPOs have Wall Street declaring that not all greed is good.

ON NOVEMBER 13, stock-market investors, in the oft-heard phrase of Net hucksters, “drank the Kool-Aid.” Despite meager revenues and a vacuum of buzz, theglobe.com, a free online-community site, watched its stock rocket from $9 to $97 in the first two hours after its initial public offering—the biggest one-day gain in Wall Street history.

Of course, there's been plenty of that Kool-Aid going around—Earthweb, EBay, and Amazon have all recently crested at outrageous valuations. But for analysts and investment executives, the gold-rush.com is no longer the benign fool's curiosity they thought it was in the days of the nonstop bull market. Now there's genuine hostility about Internet-stock run-ups, as well as fear that they could send the entire market right off the cliff. “It's totally out of control—there are no adults anywhere,” says Bill Fleckenstein of Fleckenstein Capital. “We've only had a bubble like this in the twenties and in Japan in the eighties. What comes next is terrifying.”

Traditionally, only the most august institutional investors get a crack at IPOs. But when Earthweb went public—underwritten in part by Wit Capital, a year-old New York company that specializes in online offerings—the big names steered clear. Seasoned Wall Street pros looked on with horror as small-time stock-watchers (the “retail market”) stampeded in. “I feel like NASDAQ lost control,” says Vincent Slavin, a trader who tracks IPOs for Cantor Fitzgerald. “Investors are beating each other to death.”

Theglobe.com's offering was handled by Bear Stearns, but it, too, was fueled by small-time investors. The two companies' spectacular rise “is the first manifestation of a shift in the market where individual investors have more power,” says Jerry Colonna of New York's Flatiron Partners. “Online trading is changing what's going on.”

Indeed, each issue of theglobe.com stock changed hands five times on the opening day. “Market time used to be measured in months,” says Clay Shirky, a new-media professor at Hunter College. “Online trading shrinks it into minutes.” The hyperaccelerated boom-and-bust

(continued on page 26)

SUBPLOT

A Bond Salesman Reaches Maturity

OVER THE LAST YEAR, JIM Lebenthal, the city's best-known municipal-bond salesman, has engaged in some rather unbankerly behavior. Armed with a Sony video camera, he's roamed the city, amassing footage for fifteen short films about New York. One shows Macy's Thanksgiving-parade balloons being deflated; another tracks plastic bags stuck in trees along Broadway. “I made a decision,” says Lebenthal. “No grunge, no poverty, no homeless, no acne, no unsightly people.”

● To show it all, Lebenthal spent $600 for two half-hour blocks on Channel 35. He'll air his work on Thanksgiving weekend (Saturday at 1:30 P.M., Sunday at 12:30 P.M.). “It's almost like a sex change,” he says, “a Wall Street financier suddenly revealing that he's got poetic and artistic pretensions.”

● Or merely returning to his origins. As a young man, he was a producer for NBC and Disney, and in 1957 his live-action short, “T Is for Tumbleweed,” was nominated for an Academy Award. So why did he go into the bond business in the first place? “I just succumbed,” he says.

MICHAEL STEELE

CAMEO

Impetuous, Amusing, yet Utterly Predictable

Fruity, easy, immature, cheap: These are not usually the terms by which the very wealthy describe their objects of desire. (The president, yes, but not the very wealthy.) But every year at just this time, that all changes—for this is the week that the Beaujolais Nouveau arrives. In some irrelevant holdover of an outdated ritual, oenophiles and Europhiles and conspicuous consumers alike all go bananas trying to be the first to sample the precious liquid. And in Manhattan's tonier wine bars, otherwise restrained citizens grow giddy, shouting *“Le Beaujolais, c'est arrive!”* in their best impression of the new-phone-book scene from *The Jerk.* Nevermind that wine merchants now stock so much of the stuff that the city's about as likely to be gripped by a desperate shortage of Beaujolais as of model-actresses. The city's not likely to run out of status-obsessed crowd-following rich people anytime soon, either.

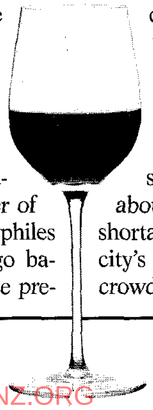

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Illustration by Peter Hoey. Photograph from Stock Food.

System *continued from page 25*

cycle, adds Shirky, creates "outrageous" expectations for companies that lack tech-appeal.

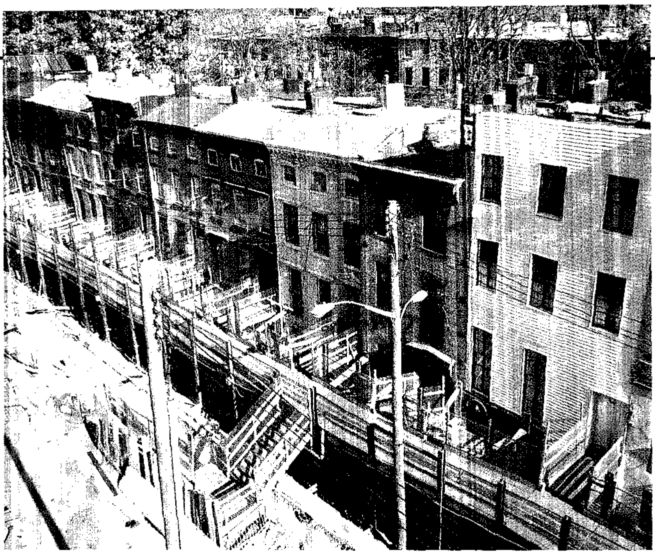
Theglobe.com and Earthweb don't seem to have any more expertise than their investors. Earthweb started off shilling bits of code, bet everything on chat software, then finally switched over to running sites for technology professionals and publishing books like *HTML Goodies.* "Usually with these IPOs, they say, 'We expect to make money in four years,' " says Tom Taggart, a spokesperson for Charles Schwab. "In this one, they didn't make any disclosures. They said, 'We don't know when we're going to make money.' "

Theglobe.com's success seems even less likely; many see the outfit as a mere knockoff of GeoCities, a free-home-page company that consistently ranks in the top-ten most popular Websites. "It baffles me beyond belief," says Anna Copeland Wheatley of AlleyCat News.

It's not just the small investors who are to blame, though, says Manuel Asensio, a noted short-seller who runs his own investment firm in New York. In fact, Asensio accuses major players like Goldman, Sachs (who took the auction site EBay public) of tricking the market by setting a low opening price and releasing just a few shares to the public. Small investors beat one another up for the stock, while bigger clients, who buy in advance of the IPO, ride the wave. "Goldman underwrote EBay at $18, but two months later they say it's worth $150. That's unconscionable," he says. "The white-shoed institutional-securities industry created a system to feed on the retail frenzy."

Meanwhile, despite its sea of red ink, the local new-media community is enjoying the market frenzy. Jason Calacanis, editor of the *Silicon Alley Reporter,* publicly bet Clay Shirky a dinner at Nobu that theglobe.com would stumble to under $30 a share. Shirky says he's "betting against common sense and for the hype and dazzle." But he knows it's a certain failure. "I'm going to get caught flat," he says.

AUSTIN BUNN



A makeshift bridge allows residents of St. Felix Street to get to their homes.

INFRASTRUCTURE

The Hole Story

A Brooklyn neighborhood can't wait to get its street back.

ANY DECENT CONSTRUCTION zone can show off bulldozers, backhoes, and orange plastic safety fencing. But only Brooklyn's St. Felix Street (named for the patron saint of the sick) can boast of a ten-foot-high wood bridge, stretching along the gaping trench where the street used to be. The bridge elevates the project to another realm—participatory artwork? Engineering marvel? Urban farce? Yet residents of the 24 brownstones between Lafayette Avenue and Hanson Place aren't exactly proud of the distinction. The huge catwalk is the only way they can reach their front doors.

"Oh, yeah, the boardwalk," says Marty Alter, a marketing consultant who lives at 141 St. Felix with his wife and two children. "It makes us Coney Island with construction equipment."

Alter and his Fort Greene neighbors have tried to retain their sense of humor, but it hasn't been easy. The nightmare began on January 23, 1997, when a water main broke and the street collapsed. Stoops were ripped from doorways, and the brick façade of 131 St. Felix came tumbling down. Evacuations were followed by bureaucratic squabbling. Alter hired his own architect and engineer, who discovered that the St. Felix sidewalks were supported "only by memory," as Alter puts it: There were fourteen inches of nothing beneath the concrete.

The city's Department of Transportation, which usually repairs bridges, was handed the daunting job. "We couldn't figure out the cause for a long time," says Connie Crawford, the DOT's supervisor for St. Felix's repairs. "Twenty-four thousand cubic feet of dirt that should have been under the street had disappeared. That's a lot of dirt. The street had dropped three feet over the years."

Months of historical research revealed that the block had been slowly sinking since 1917, when August Belmont finished construction of a private-subway tunnel 60 feet beneath St. Felix Street. Wooden scaffolding used by Belmont's crew collapsed at one point, killing two people; in their rush to finish the job, the workers apparently buried the broken lumber. Over the decades, the timber rotted, causing subterranean sinkholes that eventually knocked out the water main two years ago.

Fixing the damage was an engineering mind-bender. And with several dozen furious and well-connected residents living on top of the site, the job instantly became, as one weary hard hat puts it, "political." Crawford says the city "took a proactive stance" on reconstruction; Alter says the city hasn't been willing to make a single move unless threatened with lawsuits.

Crawford's predecessor spent months arguing design plans with residents before suffering a heart attack. The stress has also taken a toll on the residents: Originally united in anger, neighbors have taken to feuding over tactics and legal expenses.

Those who live to see the end of the project—jazz singer Betty Carter died inside her home at 117 St. Felix in September—should be rewarded with a gorgeous view. Thanks to the Landmarks Commission, the block is getting bishop's-crook street lights, granite curbs, and two dozen trees. "The residents are going to be so happy with the final product," Crawford says, "that there won't be much left for them to complain about."

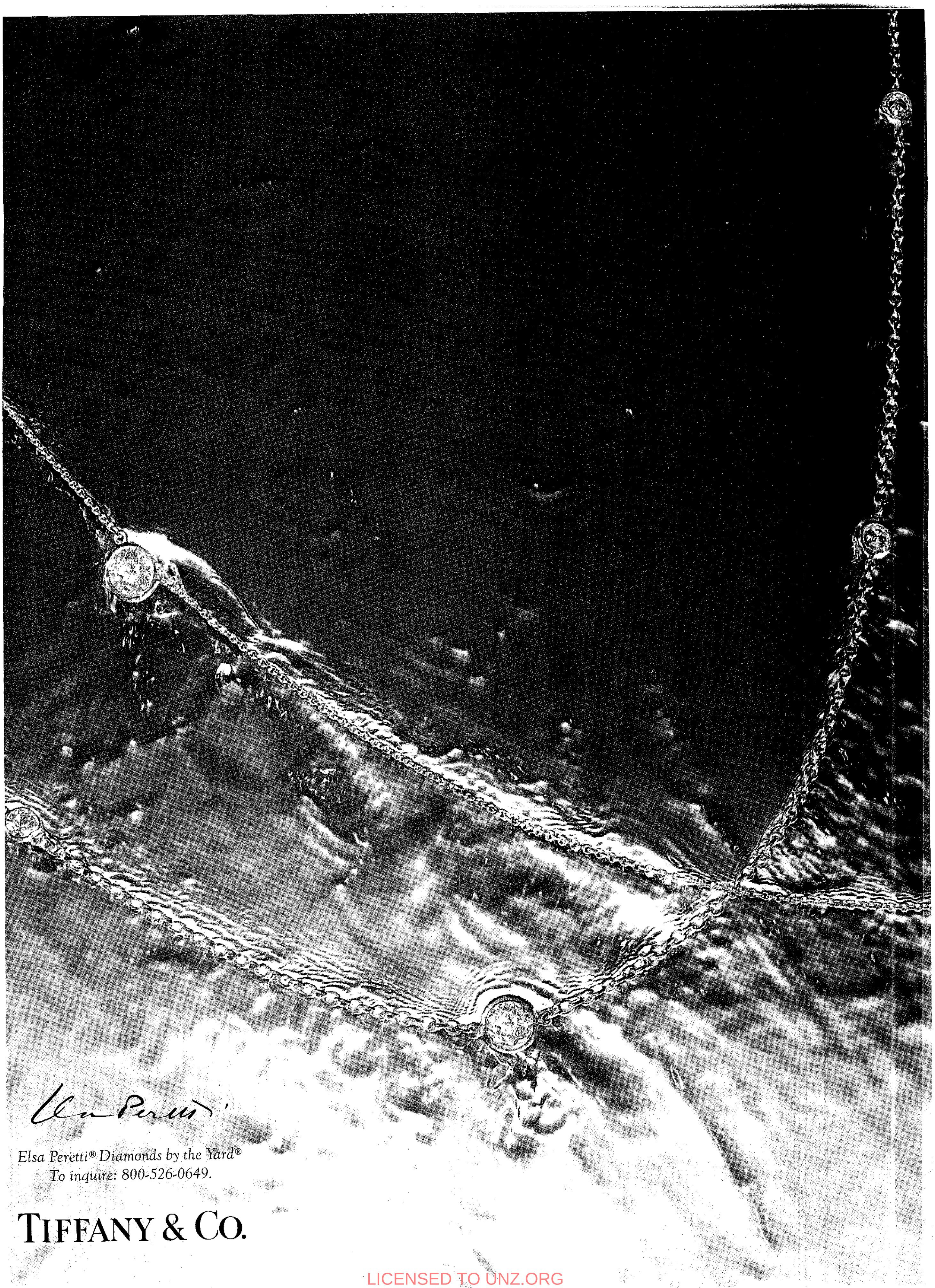
"For her to make a statement like that shows the general insensitivity to what we're going through," Alter says, seething. "People are out of pocket on professional fees for tens of thousands of dollars; we've had to protect ourselves from an overwhelming assault by the city. The lawsuits are not going away."

New sidewalks were scheduled for mid-December. Then last week, the Fire Department weighed in with new specs, pushing the installation back to spring. Shoring up the brownstone façades should be completed "before the millennium," says Joe McKernan of Vollmer Associates, the contractor in charge of the project. "You're gonna be able to roll tanks down this block and not do any damage," he says. "This is going to be the solidest street in the city." It already has another dubious honor: the most expensive block of pavement in New York. Repairing the 600-foot stretch of St. Felix is expected to cost $15 million.

"We've talked a lot about how long we want the repairs to last," McKernan says with a wry laugh. "The goal is until everyone working on it has retired."

CHRIS SMITH

Photograph by Mark Haven.



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ART

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Audience participation during Gloria Heilman's *California Beach Girls*, a performance at the Jack Tilton Gallery.

FOR A MOMENT—SPECIFICALLY, the moment when the three naked (and one barely clad) porn stars started spanking one another with colorful plastic sand shovels—it looked as though things might really heat up at SoHo's Jack Tilton Gallery. But in the end, *California Beach Girls*, Gloria Heilman's one-night-only follow-up to her smash performance art piece, *Self-Portrait: Porno Series*, lost something in its cross-continental translation. "In her last show, they had sex the entire time," complained Ray, a painter who, like most of the gallery's other patrons that evening, preferred not to state his last name.

"This show has been Giulianicized," another gentleman said, rolling his eyes.

The artist, however, thought it was the crowd that kept the performance in check. "Had the audience prompted it more, and been more participatory, sex might have ensued," said Heilman, a Los Angeles sculptor and painter who is most famous for staging and videotaping public sex shows. For *California Beach Girls*, she filled the back end of the gallery with two and a half tons of sand, directed the naked nymphs to frolic beneath bright lights and slather suntan lotion on one another's breasts, and then captured it all on video. One camera was trained on the actors, the other on the spectators. "For me, the audience is the art," she said. "In L.A., everyone likes to participate. But New Yorkers like to be entertained. It's not their fault."

"I don't want to get sand all over me," explained a poet named Don who declined an offer to play on the makeshift beach.

Bill, a 45-year-old salesman, benefited from the others' lack of interest: He ascended the dune three times. At one point, he was covered up to his nose in sand, with a big sand-castle erection sprouting from his midsection (it was later razed by a toy truck). "It's fun being uninhibited in public, because I don't normally do that," said Bill. "I'm a pretty mild-mannered guy."

"I guess this is what Americans consider *hot stuff*," chortled Michael Price, 47, a British painter living in Munich. "I'm not really sure what this is all about."

Nor was anyone else, really. "Look at this and then see Jackson Pollock at the MOMA and then Claude Monet at the Met," said a fortyish man wearing a suit and tie who refused to give even his first name. "It's like a progression of, well, I don't know."

Perhaps Greg Ingram, a 37-year-old painter, sized it up best. "The point is to get an audience, and you definitely have an audience," he said. "Nothing else can happen except for them to have sex. And everyone here is going to wait for it, like someone waits to have an orgasm. You wait for it and have it, and then it's done."

JENNIFER WOLFF

MEDIA

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The Sunday Tribune

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WHEN QUEENS AMBULANCE DRIVER ANNE LAMBERSON, responding to a call, struck a car in Brooklyn and fatally injured three young children in September, the New York media jumped on the story. By the week before last, however, when she was arraigned on second-degree-manslaughter, criminally-negligent-homicide, assault, and reckless-endangerment charges, local journalists had lost interest.

But while her story has slipped off the front page here in New York, it has grown into a major cause célèbre in her native Ireland. Several Irish newspapers and television stations had reporters on hand for the arraignment.

The Derry *Journal* was the first to break the news, with a front-page banner-headline story. "Campaigners in Derry last night claimed the high-profile case . . . could result in a 'Louise Woodward trial Mark II,' " the article read, referring to the English nanny convicted of manslaughter in a Massachusetts court.

The Sunday Tribune published a full-page story under the headline NIGHTMARE IN NEW YORK, calling Lamberson "a scapegoat for the city's racial tensions." Most of the national papers and several radio stations picked up the story, too, playing up her Irish lineage, her family's anguish, and the tragic tale of her own young son, who had died of cancer. As public interest gathered momentum, BBC Belfast and Ulster Television dispatched camera crews to New York. "There is a lot of anger over what people perceive as a show put on by the police," explains George Long, Lamberson's cousin.

Some observers have arrived at a different conclusion, however. "I think the family were trying to muster up support by tying it into the Louise Woodward case in England and hoping to get as much attention," says Belfast *Telegraph* reporter Enda McClafferty. "It didn't take off until a month after the incident, and then suddenly it was in all the papers within a week."

But the most important factor may well be the support of Nobel Peace Prize winner John Hume, who happens to have been born a few blocks from Lamberson's parents' home, and who contacted the Irish Department of Foreign Affairs and the Irish consulate on their behalf. "John Hume has expressed his concern over the case," says his spokesman. "We're optimistic that the serious charges could be withdrawn in the near future."

Lamberson's trial starts next spring. Irish television stations are already planning their coverage.

PATRICK MARKEY

Photograph by Gloria Hileman.

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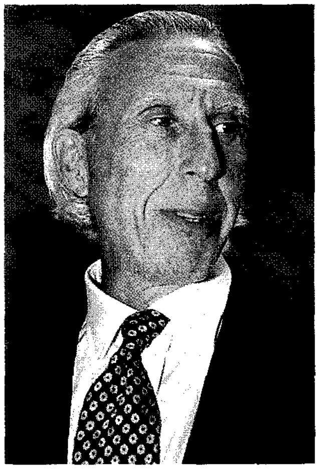
LIVES OF THE SAINTS

WHERE ARE THE TABLOID HEROS OF YESTERDAY?

Ivan the Shy



A relatively well shorn Ivan Boesky, back in his trading days.

IT WAS IN THE MIDDLE OF A very different November, in that lost world known as 1986, that 49-year-old Ivan F. Boesky—husband, father, and almighty arbitrageur—gave in to the Feds. Accused of running the world's most powerful insider-trading ring, he turned state's witness and agreed to pay $100 million in fines, a figure he was said to have raised in four hours.

Boesky served two years and eleven days of a three-year sentence at Lompoc minimum-security prison. There, he studied the Talmud and earned up to 44 cents an hour on prison maintenance detail. In 1993, he and his wife of 30 years, hotel heiress Seema Silberstein, were divorced. As part of the settlement, he received $20 million, a California estate, and $180,000 per year, for life.

Since then, Boesky's been living in La Jolla, taking language classes at the state university and traveling extensively. Friends confirm that he has recently become engaged to a young woman. A quiet supporter of the arts, he often emerges from his Spanish-style Mount Soledad home to work out, dine (at local restaurants such as Trattoria Acqua), and socialize (at events such as the Museum of Contemporary Art's annual gala.) "What will astound you about him is that he is such a charming, charismatic guy," says Margo Schwab, society editor of the La Jolla *Light*, "and he has a very loyal circle of friends. You think to yourself, this couldn't possibly be the same guy, but it is. And he's really very nice."

On the East Coast, his social profile looks quite a bit different. "He's always in New York, his long, flowing white hair resting on his shoulders," says Gene Marcial, author of *Secrets of the Street*. He's let his beard grow in, too, as he did in prison, making it extremely difficult for most people to recognize him. "He was always a misanthrope," notes *Den of Thieves* author James B. Stewart, who once spotted Boesky in the Harvard Club sauna room.

Boesky and his lawyer, Robert McCaw, both declined to comment on his life since his release from prison. His children—including Marianne, who owns a gallery in SoHo, and Billy, a playwright and musician—remain discreet on the subject of their famous father. "I wish he would come forward, or that somebody could break down this wall he's put up," says Silberstein, his ex-wife. "Because what they'd find wouldn't be so bad. He's a good man and a wonderful father who has a loving relationship with his children. Perhaps he believes it's just better left unsaid."

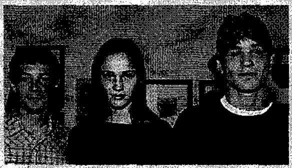
Wall Street clearly hasn't forgotten him. Twelve years after Boesky's arrest, says Richard Walker, director of enforcement for the Securities and Exchange Commission, "we still bring in 30 to 40 cases of insider trading every year—only now it's a new crop of younger, lower-level offenders. You know, I saw Ivan Boesky on a StairMaster at the Excelsior Club on Second Avenue," Walker adds. "At least I think it was him."

BRETT KELLY

THE SCENE

Punchy

Photographs by Patrick McMullan



Snowboarder Eben Armer, model Ines Rivero, and actor Josh Hartnett at an exhibition of Albert Watson's photos, hosted by *Interview*.

Dame Alma DuPuy at the J. Peterman store, where Francis Ford Coppola read from Gabriel García Márquez's memoir *Vivir Para Contarlo*.

At the Pierre, Morley Safer, George Plimpton, and Tom Wolfe celebrating the publication of Wolfe's *A Man in Full*.

Jane Stubbs, Eleanor Lambert, and Anne Slater at a benefit and silent auction for the City Opera Thrift Shop on 23rd Street.

Fern Mallis, Louis Dell'Olio, and Eileen Fisher at the Target store in Queens, on an outing sponsored by the CFDA.

Shadowrock Productions' Kelly Morgan and Jolie Miller at Henri Bendel, for the second annual Shorts International Film Festival.

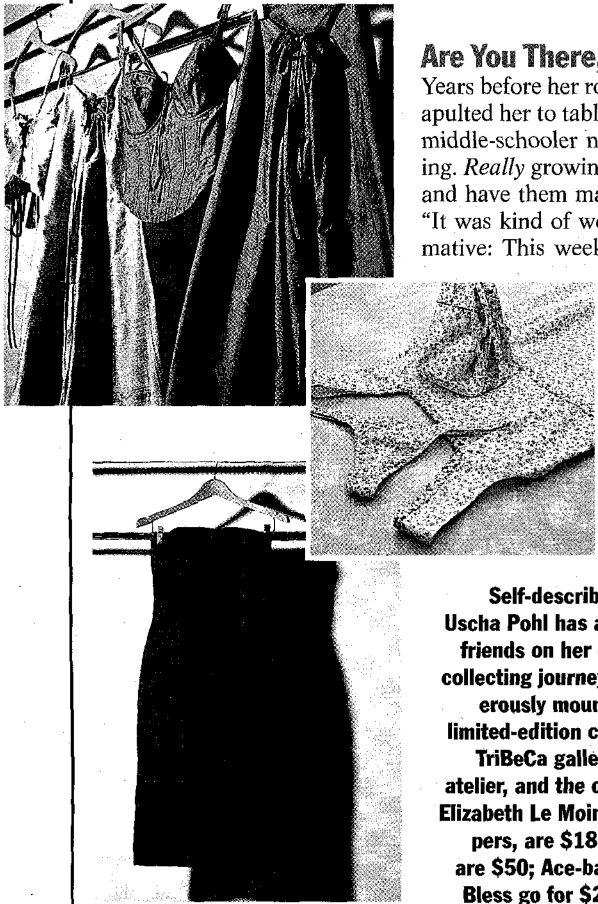
Photograph by Luc Novovitch/Gamma Liaison.

GOTHAMSTYLE

Ring Around the Hemline; Pocket Full of Pins

Don't call it a sewing circle: Elisa Jimenez, the hippie-chic designer whose recent runway show turned a Christopher Street church into a Dionysian temple, prefers to describe her weekly gatherings as a "meeting of soulmates." Best known for cutting and sewing dress patterns right on the bodies of her clients, Jimenez has been hosting fashion-conscious friends at a pal's airy Chelsea loft to sip red wine, chat, and—oh, yeah—stitch a skirt or two for nights out on the town. "I'm an immediate-gratification kind of person. I like to make it and walk out the door in it then and there," Jimenez says, finishing the seam on a black velour G-string. But she insists her sew-ins are as much about process as about product: "I want to show women they can make their own clothes, give that power back to them." Aspiring thread artists who wish to participate can fax a personal statement of interest to the Holly Solomon Gallery at 226-4990.

KRISTEN CONNOLLY



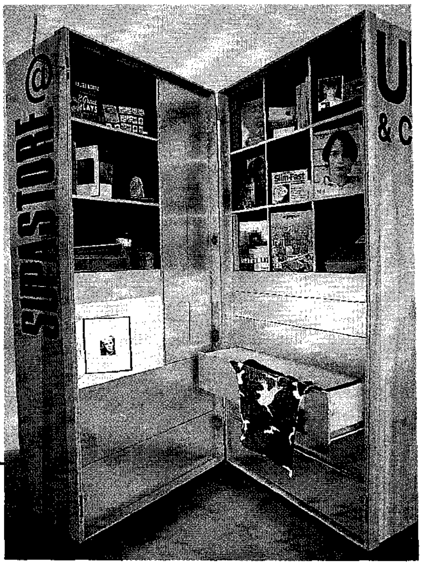
Are You There, God? It's Me, Shoshanna

Years before her romance with a certain stand-up comic catapulted her to tabloid superstardom, a Nightingale-Bamford middle-schooler named Shoshanna Lonstein started growing. *Really* growing. "I had to design all my bras and bikinis and have them made at the tailor," says Lonstein, now 23. "It was kind of weird." Such early experiences proved formative: This week, she launches Shoshanna at Bloomingdale's and Scoop, a resort line of halter and strapless dresses in stretch poplin—with built-in bras for extra support (as well as matching little bags and thongs). "Lingerie matters a lot to me," Lonstein explains. "I can wear jeans and a T-shirt with great underwear, and I feel great; in a ball gown with crappy underwear, I feel gross."

A Courréges Rises From the Ashes

Inspiration for all glitter-faced downtown trend-kittens: Resurrection, the Mott Street vintage-clothing emporium, has mounted an exhibition of the best English and French designers of the seventies. Just in time for glam rock's resurgence, the 120-piece display includes bondage shirts from Sex (with Vivienne Westwood and Malcolm McLaren's names on the label), the famous red-and-white "satellite" raincoat from Pierre Cardin, and a patchwork tuxedo jacket from Granny Takes a Trip, the boutique where T-Rex, the Stones, and Jimi Hendrix used to hang out. Folks like Gerard Malanga and John Galliano even showed up for the opening last week. "I mean, it's not like I've got John Lennon playing guitar in my basement," says the store's 29-year-old owner, Katy Rodriguez. "But at least for this month it feels like it's the same, spiritually speaking—just a different decade."

Friends to Make or Borrow



Self-described "fashion and art and editor personality" Uscha Pohl has assembled an eclectic and creative group of friends on her continent-hopping, fashion-show-going, art-collecting journeys. And now, to share the wealth, she's generously mounted an exhibition of their one-of-a-kind and limited-edition creations at Up & Company, her two-year-old TriBeCa gallery (which also serves as her home, a design atelier, and the office for her quarterly 'zine, *Very*). Sculptor Elizabeth Le Moine's miniature gowns, made from gum wrappers, are $180; Damien Hirst's LIFE IS—DEATH ISN'T T-shirts are $50; Ace-bandage sneakers from the Berlin design duo Bless go for $200. And to help you stay in touch with your own international contacts, art brats Dinos and Jake Chapman have reproduced their Stephen Hawking sculpture on autographed British phone cards for $60. **MAURA EGAN**

EDITED BY VANESSA GRIGORIADIS

Photographs: clockwise from top right courtesy of Resurrection; Kenneth Chen; Amy Freeth (3); Kenneth Chen (2).

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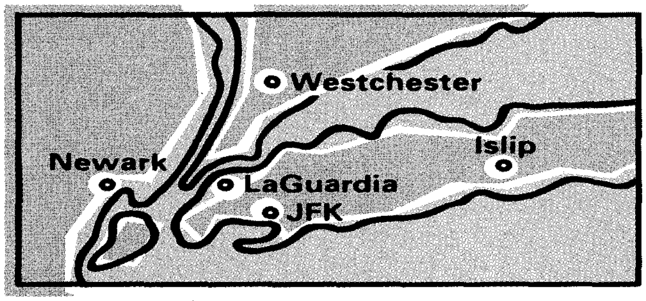
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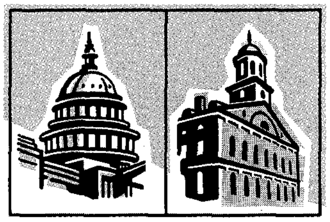

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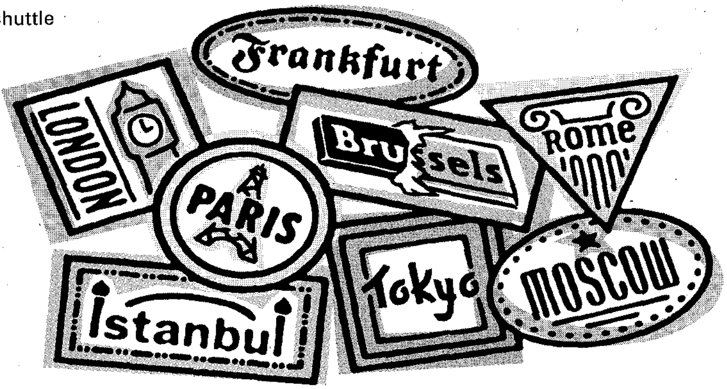
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THE BOTTOM LINE JAMES SUROWIECKI

Psssst...

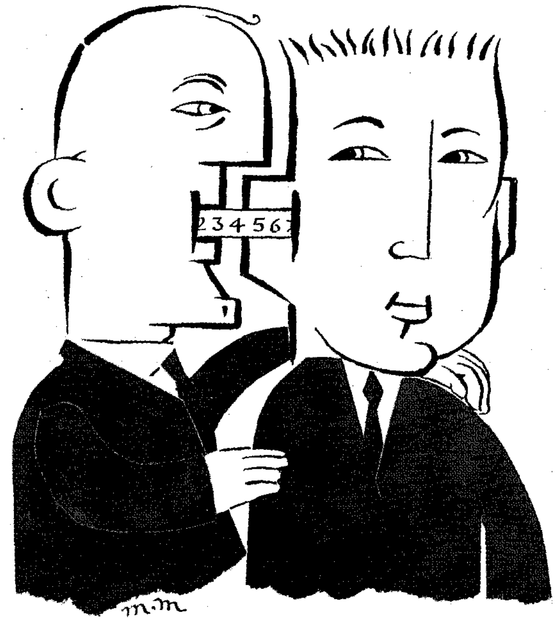
When it comes to earnings, you've got your "official" estimates and your "whisper numbers"—often disseminated by the selfsame analysts. So who's spinning whom?

DELL COMPUTER RECENTLY REported its third-quarter earnings and, in typical Dell fashion, blew the doors off the barn. Revenue was up 53 percent, earnings per share were up 65 percent, and the company beat already-gaudy analyst estimates by a penny. Yet it came as no surprise to anyone on the Street when on Friday, Dell's stock fell by 5¼ points.

Dell, you see, had failed to satisfy the whisperers.

The whisperers, of course, are those shadowy figures whose pronouncements appear regularly—without direct attribution, of course—in *Wall Street Journal* articles and on CNBC broadcasts, explaining that although analysts following a given company are expecting it to earn 50 cents a share, the Street's "whisper number" is actually 55 or even 60 cents a share. The whisperers are rumormongers, in other words, who seem to have enough swagger and Street cred to affect the short-term fortunes of even closely watched behemoths like Dell. Rumormongers who have become powerful enough to make money managers like Jim Cramer proclaim (in his *TheStreet.com* column), "I can't believe that I'm 43 years old and I've spent the whole day chasing down Dell's whisper number."

Gossip has always been an important part of the culture of Wall Street, of course, but its recent elevation to a sort of quasi-institutionalized status in the form of whisper numbers says less, perhaps, about the Street's hunger for information—*any* information—than about the increasing obsession with analysts' estimates and the heightened pressure on companies to control the spin (or "manage expectations," as they say) in order to meet those estimates. Add the rise of momentum investing and the explosion in media coverage of the Street, and it's no wonder whisperers are having a field day.



"I HATE WHISPER NUMBERS," SAYS RANDY Befumo, a buy-side analyst at Legg Mason, whose Value Fund owns a chunk of Dell. "Oftentimes, these numbers are ridiculous in their expectations and clearly not credible to anyone who understands the situation at a company. But people who are on the margin come to rely on the whispers, and trade on the basis of them, in both directions. They buy expecting an unreasonable number, and sell when the company comes up short."

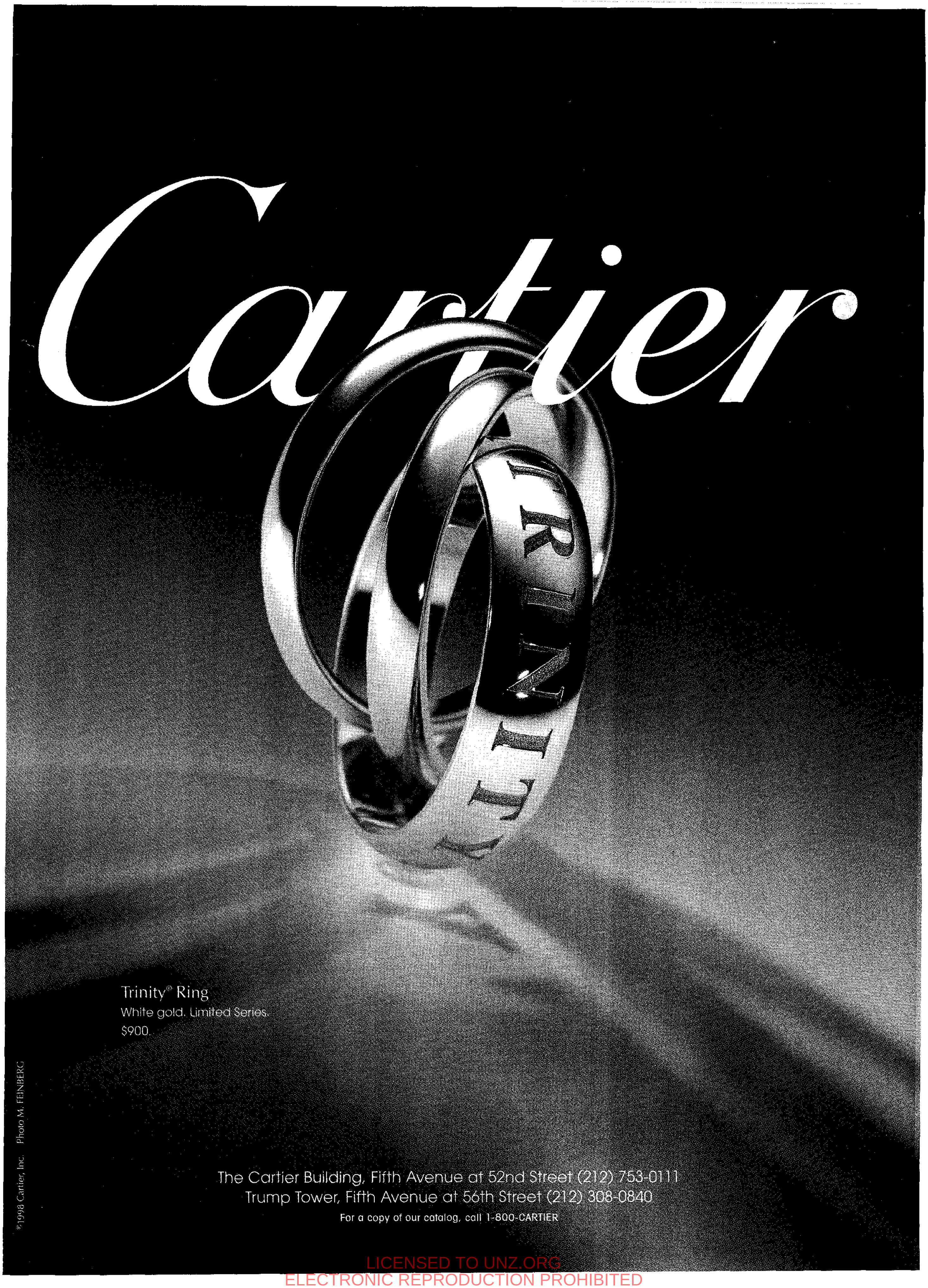
More than that, Internet message boards are flooded with discussion of whispers, and two heavily trafficked Websites (www.earningswhispers.com and www.whispernumber.com) are dedicated to cataloguing the "official" unofficial estimates. (Earningswhispers serves up a less-than-inspiring caveat: "Remember that we do not officially meet with the management of any company or perform any type of true fundamental analysis. We merely follow stock rumors and estimates.") But in all the discussion about whisper numbers, the question that rarely gets asked is this: If everybody complains about them, why do they persist?

Even though the stock market may seem, at least lately, to be a haven for irrational and unpredictable behavior, over the long haul it's still the best forum ever invented for measuring the economic value of companies. And whisper numbers would not be as important as they are unless they were doing work that's not being done by the Street's traditional mechanisms for measuring that value (i.e., setting stock prices).

First, consider that momentum investors—who pile in and out of stocks at the hint of good or bad news—now essentially dictate the short-term movement of a stock's price, and a favorite buy-or-sell signal for momentum investors has been beating or missing estimates. Not surprisingly, then, most companies are focusing more than ever on managing earnings expectations, "guiding" analyst estimates toward numbers that the companies think they can beat easily. Since in the short term a company's absolute improvement or decline in performance matters less than its performance relative to expectations, companies work as hard as James Brown to get those upside earnings "surprises."

The problem is that if everyone knows—as everyone does—that the companies are managing expectations, then having a company beat expectations matters less. And this problem is exacerbated by the fact that analysts, although increasingly powerful, are also increasingly skittish. The number of analysts who'll go out on a limb and offer an estimate either far above or far below what the rest of their colleagues are offering is small and shrinking. So the con-

Illustration by Matthew Martin.



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sensus estimate is likely to be less the product of independent thinking than the product of corporate spin control.

Whisper numbers enter the picture because even though an analyst will publish an official earnings estimate for Amalgamated Semiconductor of 50 cents a share, he'll then, while talking to a buy-side client, say, "Actually, I think they could make 52 cents a share." That client then calls his trader and says, "Buy some Amalgamated, because they're going to beat the number." The trader mentions it to a friend, and so on. On the one hand, this is useful, because it makes the pricing of stocks more efficient. (If the company's going to earn 52 cents a share, it's worth more, and the whispering is likely to drive up the price.) But it's also bad, because as the whisper number spreads, it gets distorted. "It's like a game of Telephone," Befumo says. "It may start out at 52, but by the time it gets to the trading floor, who knows where it'll be?"

"I hate whisper numbers," says Legg Mason's Randy Befumo. **"Oftentimes, these numbers are ridiculous** *and clearly not credible to anyone who understands the situation at a company."*

What we want, of course, is for analysts to publish the 52-cents estimate. But if they do, they risk annoying the company, which doesn't want a high hurdle, and they risk being publicly wrong. So they whisper instead.

"There's just a lot more pressure on analysts to have consensus opinions," says PC analyst Ashok Kumar of Piper Jaffray. Kumar recently made news when he suggested that Dell's numbers would be less impressive than the Street was anticipating. "If the consensus is too high, they can always say that everyone else was in the same boat, and if it's too low, well, that's a nice upside surprise, which companies always like. But it's an unfortunate situation, because what this means is that we're not adding any value. If all we're going to do is regurgitate what the company gives us, then there's no reason for us to exist."

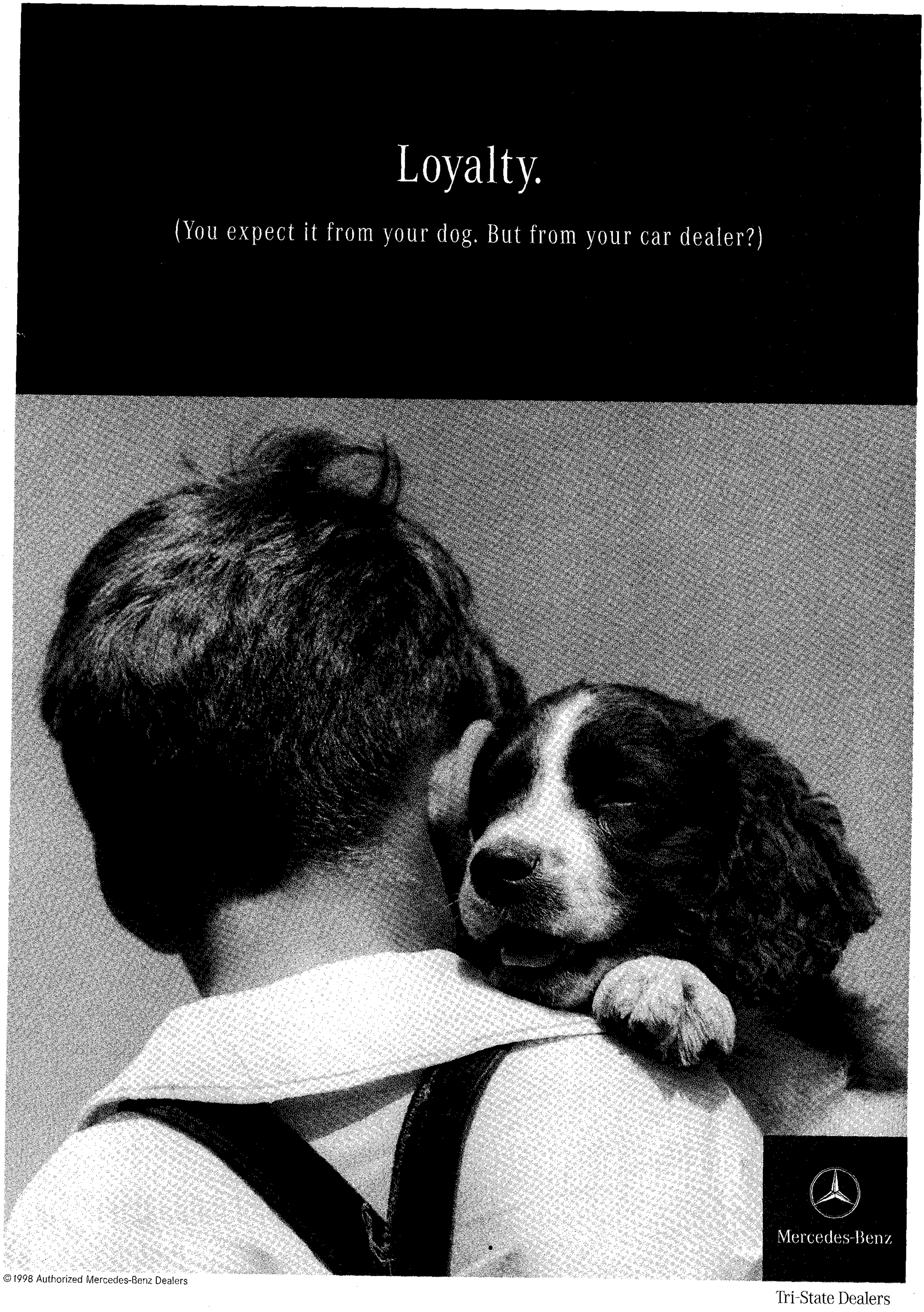
Well said. Certainly there *is* no reason for analysts (well, a lot of so-called analysts) to exist in their current form. There's something screwy, after all, about a system in which public companies give conference calls and wink-wink-nod-nod presentations that are closed to everyone but the employees of investment banks and brokerage houses, and in which hedge-fund managers can call CFOs to find out how a company's Asian sales are while an individual investor wanders around in the dark.

But if you think of some analysts as almost extensions of corporate P.R. departments (though on the surface, "controlling expectations" almost seems like anti-P.R., or reverse hype), it's easy to understand why analysts aren't going anywhere, and why whisper numbers continue to be disseminated. That's why the fact that whisper numbers now appear in news stories in advance of earnings reports is the best thing about them. The public diffusion of whisper numbers, while it's contributed to the annoyance of individual investors, has diminished the advantage of Wall Streeters over Main Streeters. And in the long run, publicizing whisper numbers should help do away with them. If everyone knows what the whisper number is, after all, then what's the point of whispering it?

Now, it's a little more complicated than this, since we should never underestimate the effect of reporters' going around asking people, "What's the whisper number?" (I certainly can't seem to stop myself from asking.) But as long as analysts and traders are whispering, it's better to know about it than not.

Better, that is, if you're crazy enough to be a short-term investor. The strangest thing about whisper numbers, after all, is how, well, wispy they are. Dell, for instance, has missed the whisper number in three of the past five quarters, but the hits its stock has taken as a result haven't stopped it from rising 255 percent in the past year. The question "Did this company beat estimates?" is very different from—and much less important than—"Is this company growing fast enough to justify its stock price?" In that sense, although it's a good thing that individual investors know what the Street is whispering, it'd be an even better thing if they just stopped listening. ■

E-mail: surowiecki@aol.com. James Surowiecki's 1998 columns are available at ***newyorkmag.com.***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CITYSCAPE KARRIE JACOBS

Ich Bin ein New Yorker

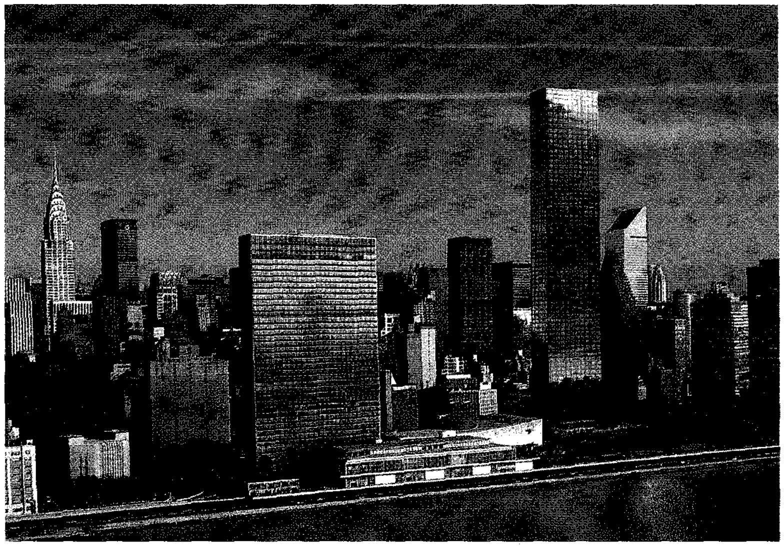
In Berlin, the world's greatest architects are shaping the city's future. In New York, Donald Trump is in charge of that. Is this any way to run the Capital of the World?

I WAS IN GERMANY LAST MONTH, AND on a dreary Sunday, I went for a walk through what used to be the heart of East Berlin. Just for a little fresh air, maybe a plate of schnitzel. But I found myself following a stream of people down the newly rebuilt Friedrichstrasse, toward a building by New York architect Henry Cobb of Pei Cobb Freed & Partners. Its glass façade is as prismatic as one of those eccentric old Czech Cubist buildings, and it would be the most flamboyant in the neighborhood were it not next door to a neon-trimmed, clear-glass Galeries Lafayette department store by the innovative French architect Jean Nouvel.

I kept following the crowd until I reached a vast construction site where a new city center is being built. Ringed by dozens of structures still in a skeletal concrete-and-steel state was a completed section of the new Potsdamer Platz, a suite of buildings designed under the supervision of Italian architect Renzo Piano. Here was a district cooked from scratch, fashionably fragmented façades, clustered tightly around the intersection of several narrow streets. It was definitely urban, but unsettlingly new, and the businesses—an IMAX theater, a McDonald's, a casino, a shopping mall—seemed suspiciously suburban. I'd never seen anything like it. Neither had the Berliners.

This was the first weekend that Potsdamer Platz was open, and a million visitors showed up to check it out. All of us were doing the same thing. Walking through any door that wasn't locked, we wandered en masse around the starkly dramatic lobby of Spanish architect José Rafael Moneo's Hyatt hotel and the glass arcade of a corporate headquarters designed by Piano. German newspapers had been crammed with Potsdamer Platz articles and reviews—mostly negative—but what I was witnessing was an entire city's population evaluating for itself, with great diligence and curiosity, more new buildings in one place at one time than New Yorkers see in a decade.

I could go on about Berlin. Suffice it to say that everywhere in that city—from the new national-capital complex that's growing along the river Spree, where Norman Foster's transparent dome now sits atop the old Reichstag building, to outlying East Berlin districts where the industrial waterfront is being redeveloped for residential use—there are new buildings that are challenging people to try to understand new architecture.



The U.N. will sit in the shadow of the world's tallest apartment tower.

Shortly after my return to New York in mid-October, I picked up the New York *Times* and saw, on the front page, the subject of our latest architectural debate. While Berliners are wrestling with the strident asymmetry of Daniel Libeskind's Jewish Museum and the bleak post-postmodernism of Philip Johnson's contribution to the business center at Checkpoint Charlie, we in New York are, once again, arguing about a luxury high-rise by Donald Trump.

I saw the picture of Trump's new building in the *Times* and thought it was some sort of joke. The sheer glass monolith looks like a 12-year-old who, though still a child, has suddenly shot up to adult height, gangly, awkward, and way taller than his playground companions. The bronze box appears to be twice the height of its nearest neighbor, the foppish, party-hat-wearing 100 United Nations Plaza, and twice as tall as the 39-story U.N. Secretariat. I stared at the rendering on page one and thought: "Right. This is why New Yorkers hate new buildings."

One of the wickedest ironies of life in New York—the center of American intellectual life—is that the one man with the skill and tenacity to build exactly what he wants has a worldview mail-ordered from the Neiman Marcus catalogue.

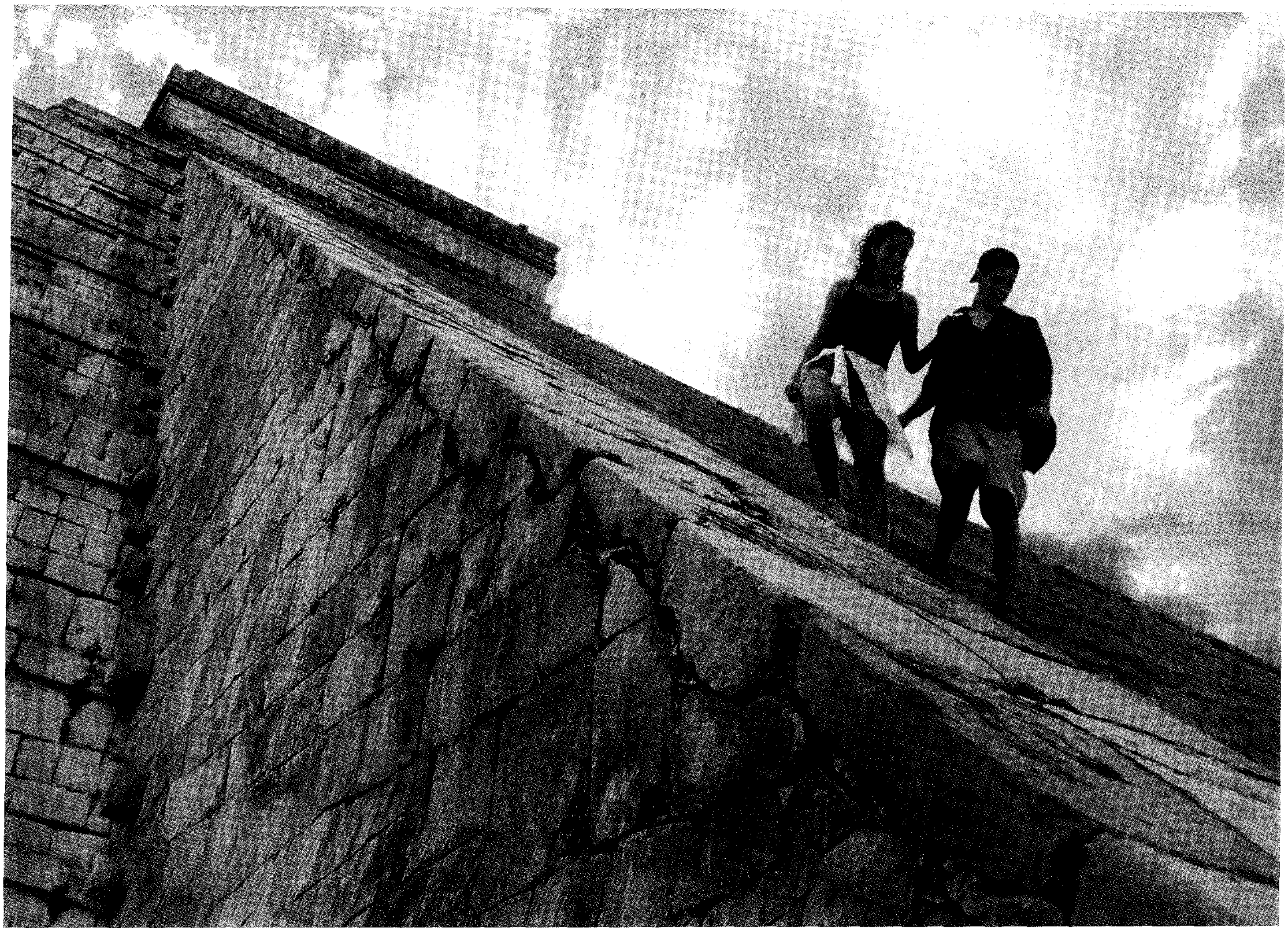
Okay, so Trump never got to erect the world's tallest building at Television City, where he settled for a re-creation of Central Park West known as Riverside South. And his plans for producing the world's tallest building for the New York Stock Exchange (a match made in Heaven) never got off the ground. But, generally speaking, Trump has been able to build towers that embody his singular vision while everybody else in New York makes compromises.

Berlin gets Libeskind. We get Trump. How is that fair?

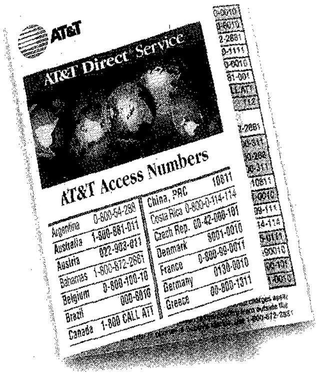
As usual, Trump has managed to push people's buttons. East Side civic leaders are talking about lawsuits. One public official pulled me aside at a reception and, between repeated warnings that "we are not having this conversation," sputtered as he explained how Trump twisted the city's zoning statutes into a pretzel.

Indeed, Trump has transferred air rights as no one has ever transferred air rights before. He bought the old United Engineering Center, an unremarkable

Architectural rendering by Richard Baehr.



(go down in history)



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1961 office building that sits across First Avenue from the United Nations Park and the East River. The property is in a district already zoned for fairly dense or tall buildings. Then Trump went on a shopping spree.

"I bought the air rights over the Catholic Church and the Japan Society," he says, "and essentially over eleven buildings, small buildings that went all the way back from United Nations Plaza to Second Avenue."

Trump spent a year and a half quietly amassing air, one of New York's most valuable commodities, adding floor after floor to his tower. And to top it off, he got a plaza bonus, an additional 10 percent of floor space for surrounding his tower with an apron of public space. Naïvely, I'd believed that plaza bonuses, a now-discredited development tool of the sixties and seventies, had been erased from the books in the eighties. Trump knew better. They were still available in this zoning district.

> *"Naïvely, I'd believed that plaza bonuses, a now-discredited development tool of the sixties and seventies, had been erased from the books.* **Trump knew better.** *They were still available in his zoning district."*

"In this case," admits Edward Rubin, an architect who chairs Community Board 6's land-use committee, "the zoning that allowed Trump to do what he did is in the books." Rubin blames the project on "loopholes" but adds with a sigh, "I just think that Donald Trump is doing his job."

Trump mentions with pride that the city is now looking to change the zoning laws so that no one can ever amass air rights as he did again. When the Buildings Department granted him a permit to build, it was another happy day for Trump, who says, "The value is really in the height. The prestige of the building is very much in the height. The monumentality is in the height."

Fine, so how tall is it? The Buildings Department's records, which say the tower is 69 stories and 843 feet tall, are at odds with Trump's full-color ads in the *Times*'s real-estate sec-

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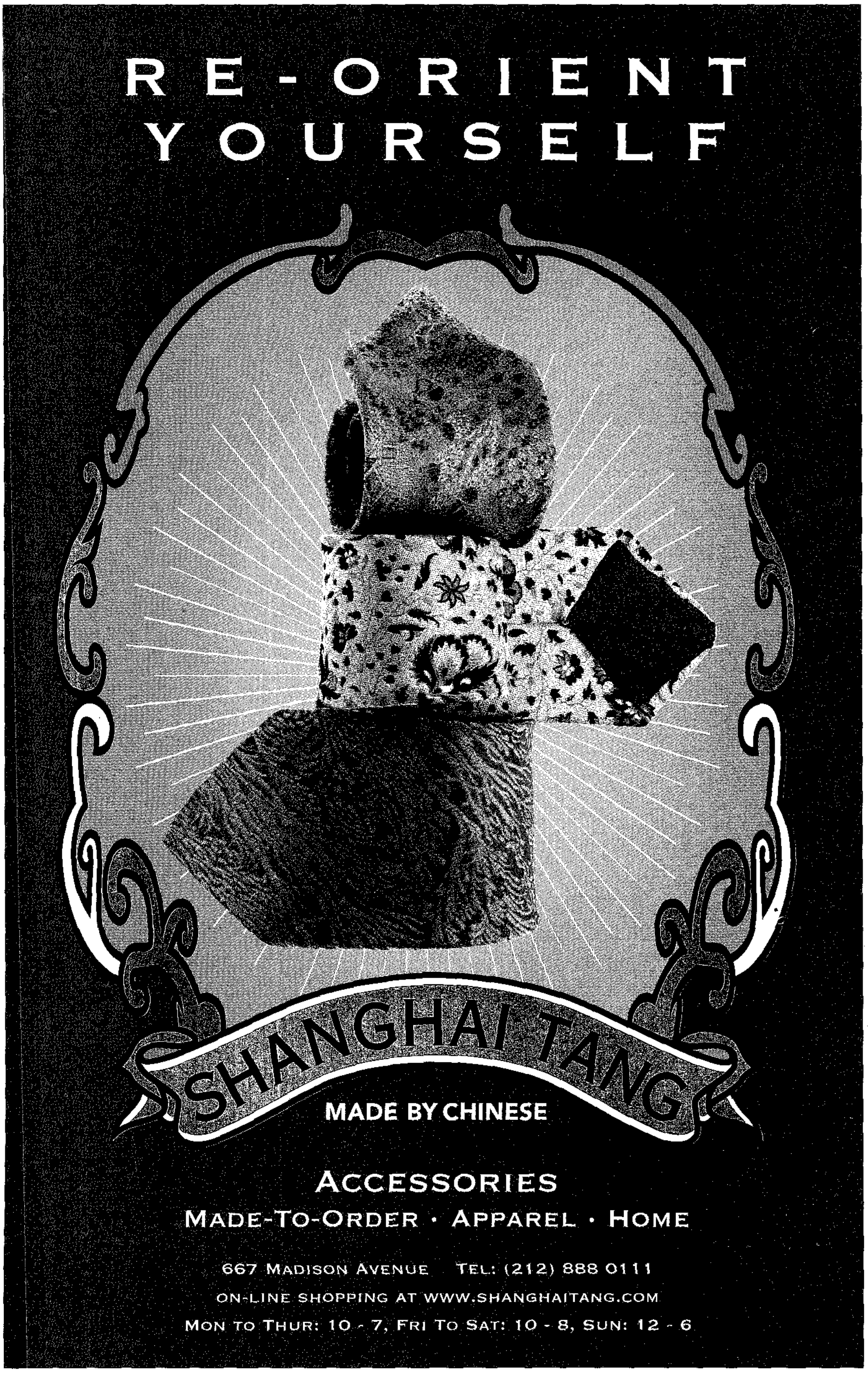

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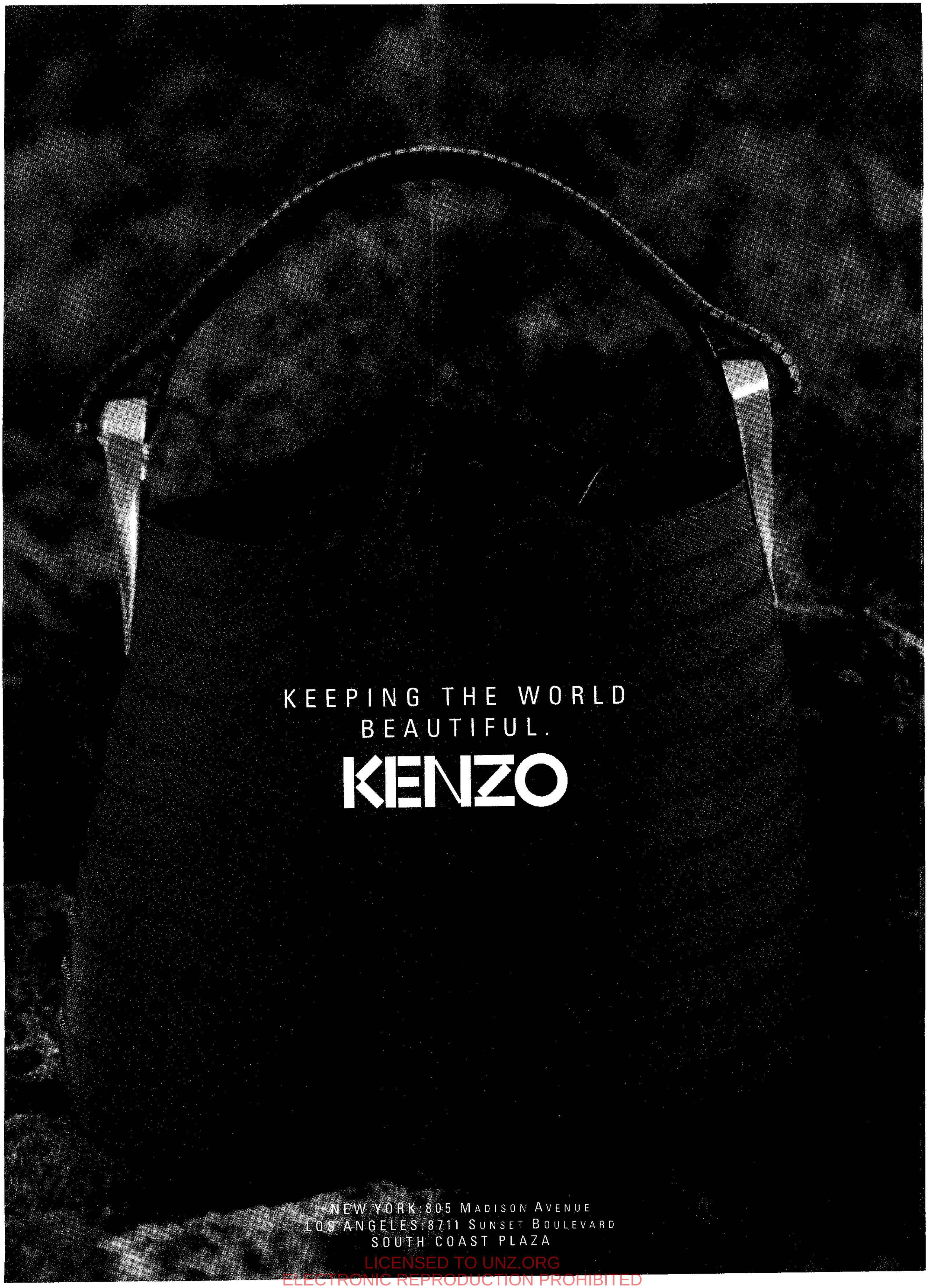
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"It's almost 900 feet tall," Trump tells me. "In fact, it's over 900 feet from the [level of the] river, which is the way you measure these things generally."

Divide 900 into ten-foot-high floors, you get 90 stories. Many of the more expensive units in this building (the advertised price range is $400,000 to $900,000), those on the higher floors, promise twelve-to-sixteen-foot ceilings, so the building department's floor count is more realistic.

The tower is essentially a knockoff of the 1958 Seagram Building, the original tower-in-plaza. It was designed by architect Costas Kondylis, whose main architectural theory is that buildings should make the people who live in them comfortable, and actually, it's not without charm. While other developers clad residential towers in masonry, striving for the dignity of a classic prewar building, Trump is building New York's first Modernist-revival apartment tower. It pays homage to Mies and Modernism in a kitschy way that readers of *Wallpaper* magazine will appreciate. Kondylis takes the language of the Seagram Building—all that glass, all those straight lines, the stern, sober mien—and exaggerates it. More glass, more straight lines, and a soupçon of giddiness: Trump's luxe gold trim around the entrance.

I say this with a certain reluctance, but I've got to admit that in the context of U.N. Plaza, this is not so unwelcome. First Avenue between the U.N. and 49th Street, where the sleepy enclaves of Beekman and Sutton Places begin, is not a typical New York City landscape. The U.N. headquarters itself has a great, iconic presence, but the surrounding blocks are strangely disjointed. First Avenue is wide and confusing here: Directly in front of Trump's site, cars surface from a tunnel below First Avenue, adding extra traffic and a maze of metal and concrete barriers. Add the great Modernist slab of the U.N. rising from its concrete plain, and the feel is more Brasília than New York. Donald Trump would be hard-pressed to build anything, no matter the height, that could ruin this particular part of town.

Ultimately, my quarrel is not with Trump. I'm less disturbed by the fact that zoning failed to stop his tower than by the fact that New York invariably stifles innovation while rewarding arrogance. You have to be as single-minded as Trump to get anything done here. And the single-minded prefer monoliths. ■

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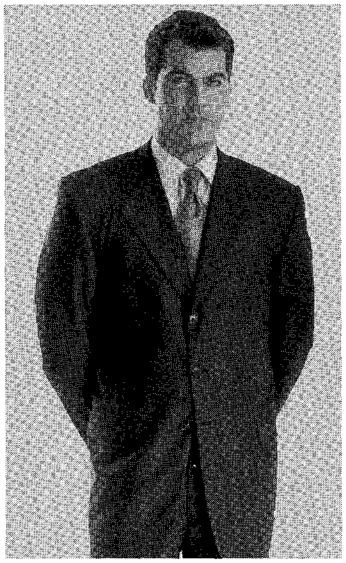

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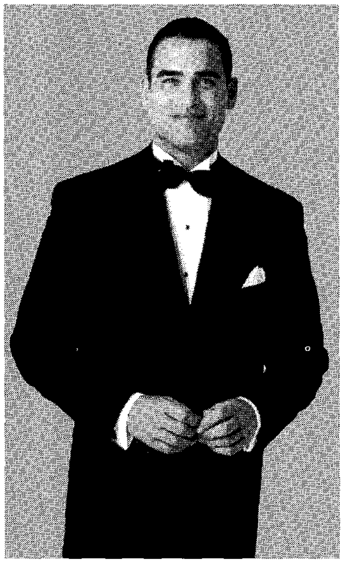

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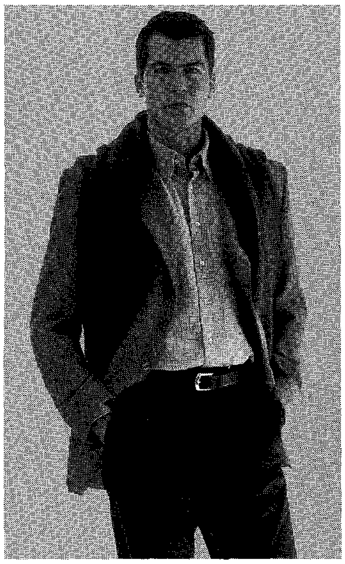

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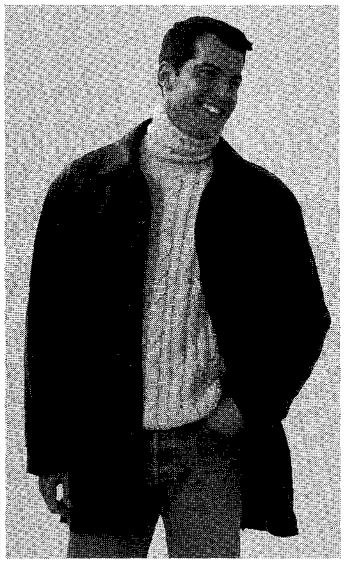

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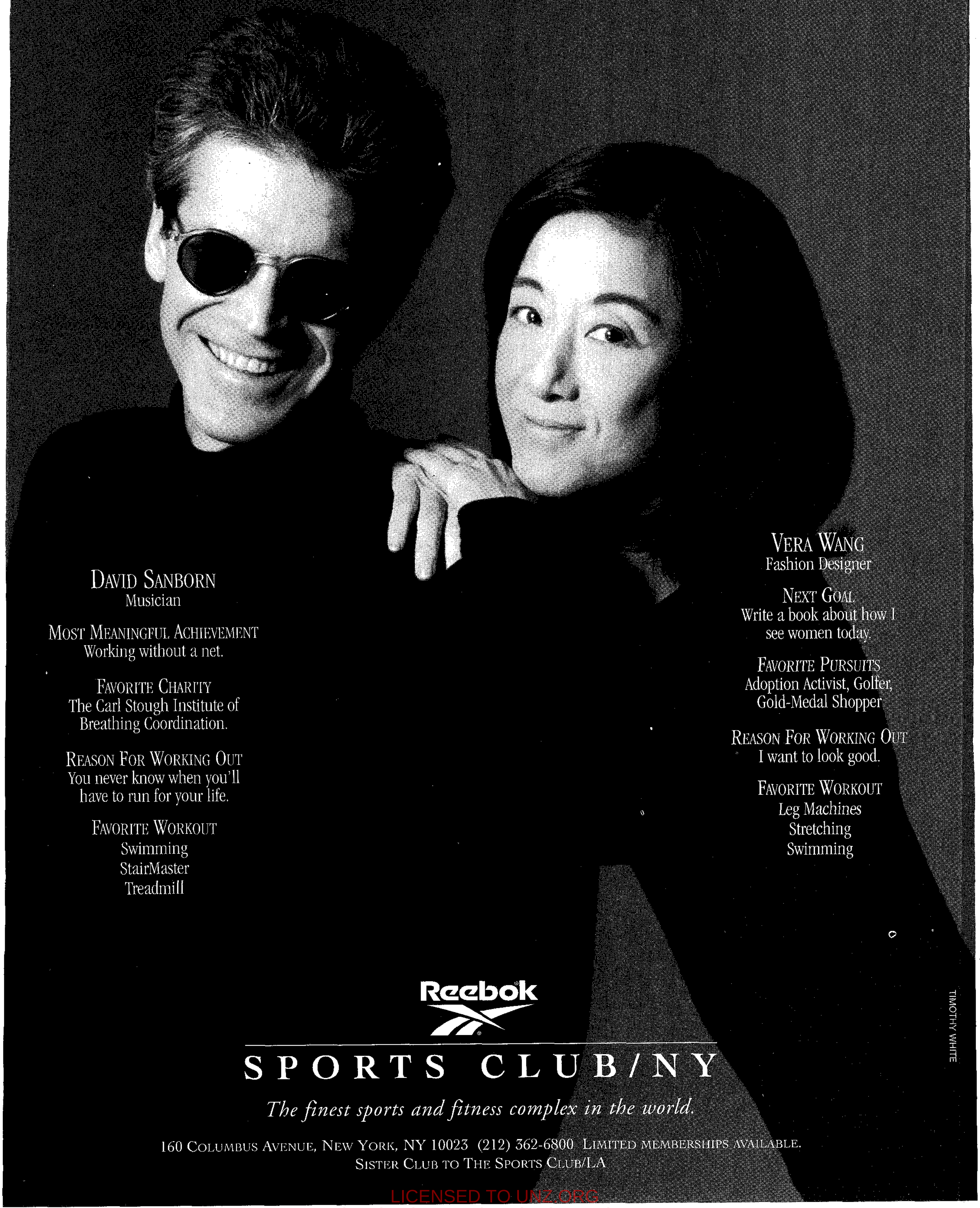

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Rebel Rousers

New Yorkers aren't just worrying about their families in ravaged Kosovo; they're organizing, lobbying, even funneling money and supplies to Albanian guerrillas battling the Serbs.

TWO HUNDRED ALBANIAN MEN file into a Bensonhurst restaurant carrying cups of coffee from the deli across the street—even though Micali Terrace makes a mean iced cappuccino. They drop crumpled twenties in front of men who sit at tables wearing traditional white-dome Balkan caps, and settle into rows of chairs. They are not there to eat. They are there to meet Dina, a soldier with the Kosovo Liberation Army. "I can't serve food at these meetings," says Agron Qosja, the 24-year-old manager who donated the restaurant for the fund-raiser. "How can we eat while our brothers and sisters are dying?"

The lights go down; heads are bowed. A minute of silence, then a video. The quality is shabby, but the images—a butchered mother and child lying between leveled houses, villages burning, families in plastic tents—bring home the reality of Kosovo, the former Yugoslavian province quickly eclipsing Bosnia as the Balkans' most violent human catastrophe.

The situation has been deteriorating since 1989, when Yugoslavian president Slobodan Milosevic stripped the province of its autonomy (Serbs claim Kosovo as their ancestral land, despite its 90 percent ethnic-Albanian population). The KLA emerged in 1996 as an underground organization fighting for Kosovo's independence. But a massive crackdown against the guerrillas by Serbian forces over the past nine months has left close to 1,000 Albanians dead, many of them women and children. Human-rights groups estimate that 300,000 more have been forced from their homes.

At Micali Terrace, long-winded speeches are interrupted every few minutes as the audience breaks out in chant, arms punching in unison.

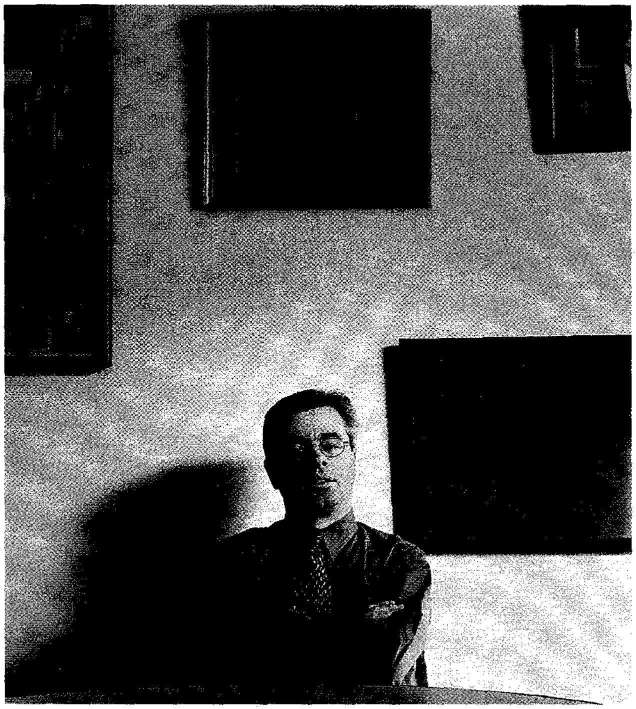
"Ooh-Che-Ke. Ooh-Che-Ke." (UCK is the Albanian acronym for KLA.)

After an hour, Dina takes the podium. "The time is now," he tells the crowd.

"Ooh-Che-Ke. Ooh-Che-Ke."

"Let's finish the war, then talk politics."

The KLA has grown from villagers toting hunting rifles to a sizable armed force, thanks in large part to volunteer donations from New York's Albanian community. "What do they expect?" Izet Tafilaj asks over the noise. After losing his aunt, uncle, and brother-in-law in the fighting, the 40-year-old is selling his real-estate business in New Jersey and planning to leave for Kosovo to help the mass exodus of refugees. "If they won't help us, at least let us help ourselves."


Bajraktari: "We want to be able to pick up the phone and talk to Holbrooke."

Hours later, the room is being cleared for a party. As linen and china are brought out, five men remain at a table, counting bills: just over $30,000. Qosja, who holds these meetings often, thinks it's a comparatively small sum. Still, he says, "We all have an obligation to do all we can. *Luga luga e bën lumin.* Spoon by spoon, you build a lake."

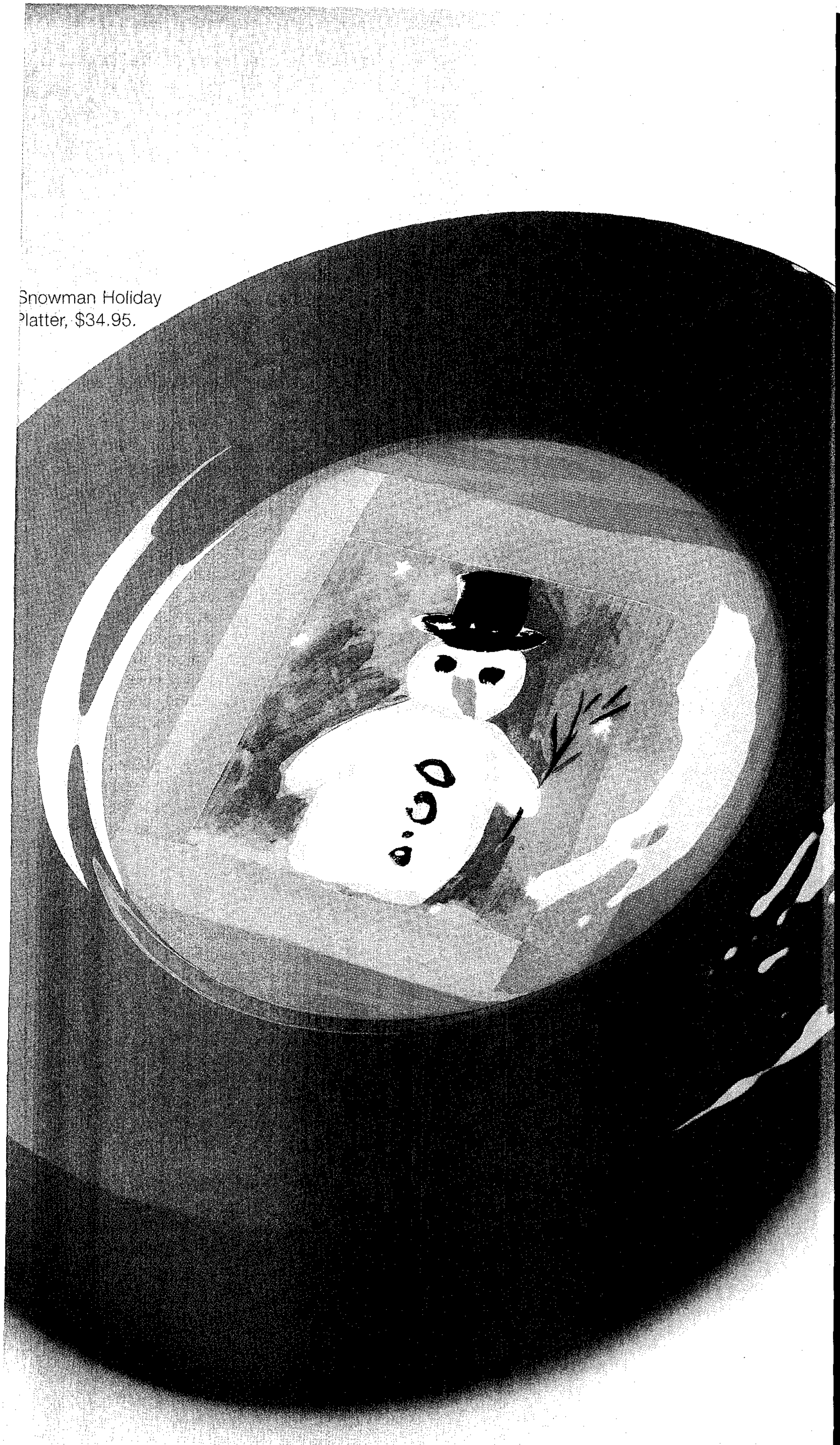
"I CAN'T ENJOY MY SUCCESS," LUMI HADRI says over lunch. "I wake up reading Kosovo. I go to bed reading Kosovo."

Hadri arrived in New York twelve years ago, learning the ropes at Coco Pazzo before opening Lumi in 1995 with her husband, chef Hido Holli. The popular Upper East Side restaurant has kept her in Gucci, but that's small consolation. "The girls aren't talking of fashion, makeup, or who is dating who," she says. "It's 'Where was the shelling? How many were dead?' "

Between planning her menu and assigning tables, Hadri is hosting one of her many strategy sessions. At six, Albanian photographer Fadil Berisha arrives. After Albanian-American students brought him photos of the Kosovo massacres, he and the director Stan Dragoti, the son of an Albanian immigrant, created an effectively grisly print and television campaign to raise public awareness; since the ads started running two months ago, about $150,000 has been donated via an 800 number. "You can't be subtle," says Dragoti. "You have to get their attention and hold it."

Soon Hadri, Dragoti, and Berisha are joined by Donika Bardha, a pretty young Albanian woman, and Avni Mustafaj, a former director of a George Soros foundation in Albania, both of whom work with Dragoti on the 800 number, and by Models Guild president Donna Eller. Four hours, two bottles of smooth red wine, and one fine meal later, everyone has an assignment: Donna and Fadil will organize an upcoming models' benefit for Kosovo's children. Hadri will check with the Mother Theresa Society to coordinate distribution of some new aid. Donika will leave in two days for Albania. All are to assemble the next day at 1:30 for a conference call.

Photograph by Peter Ross.



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CITYSIDE

THE BELMONT SECTION OF THE BRONX IS headquarters to the largest Albanian-American community (half the roughly 400,000 Albanian-Americans live in the tristate area; the diaspora includes Albanians from Kosovo, Macedonia, Montenegro, southern Serbia, northern Greece, and Albania). Alongside the Italian bakeries and pizzerias of Arthur Avenue are Albanian-owned businesses displaying STOP THE KILLING IN KOSOVO signs and wooden boxes for the Kosovo Relief Fund. At the Gurra Cafe, where everyone is a politician and CNN is always on, men read newspapers and argue foreign policy over sweet Turkish-style coffee. A waiter turns up the volume: Milosevic isn't complying with NATO demands to remove his forces.

"Holbrooke is Milosevic's shield," yells one man.

"He plays God," someone calls back. "But he doesn't care about thousands of people killed."

Richard Holbrooke, the U.S. envoy to Kosovo and architect of the Dayton peace accords, is the target of part of the community's most intense frustrations. Although his diplomacy resulted in the current agreement calling for the withdrawal of Serb forces, the fact that he negotiated with Milosevic makes him suspect. "For years we saw the U.S. negotiate with the guy who massacred us," says Vehbi Bajrami, a journalist with *Illyria,* the Albanian-American newspaper of record. "How can we trust any solution where Milosevic is involved?"

The United States—which supports limited autonomy rather than independence for Kosovo—has labeled the KLA a disruptive force, favoring instead the peaceful resistance of Ibrahim Rugova, Kosovo's elected president. But after a massacre last March of more than 80 people in the town of Drenica, Rugova's credibility among many Albanian-Americans fell, and the group The Homeland Is Calling was formed to coordinate fund-raising for the guerrilla army.

"WE RAISE MONEY HERE," SAYS FLORIN Krasniqi, sitting in the office of his construction business on Cortelyou Road in Brooklyn. "They fight over there. That's how we get rid of the Serbs." Krasniqi, 34, is KLA's comptroller. He got involved a year ago, after the murder of his cousin Adrian—the ninth family member killed by Serbs—and has since made more than twenty trips to Kosovo, providing KLA soldiers with money, multi-band radios, night-vision equipment, and bulletproof vests: all, he says, ordered

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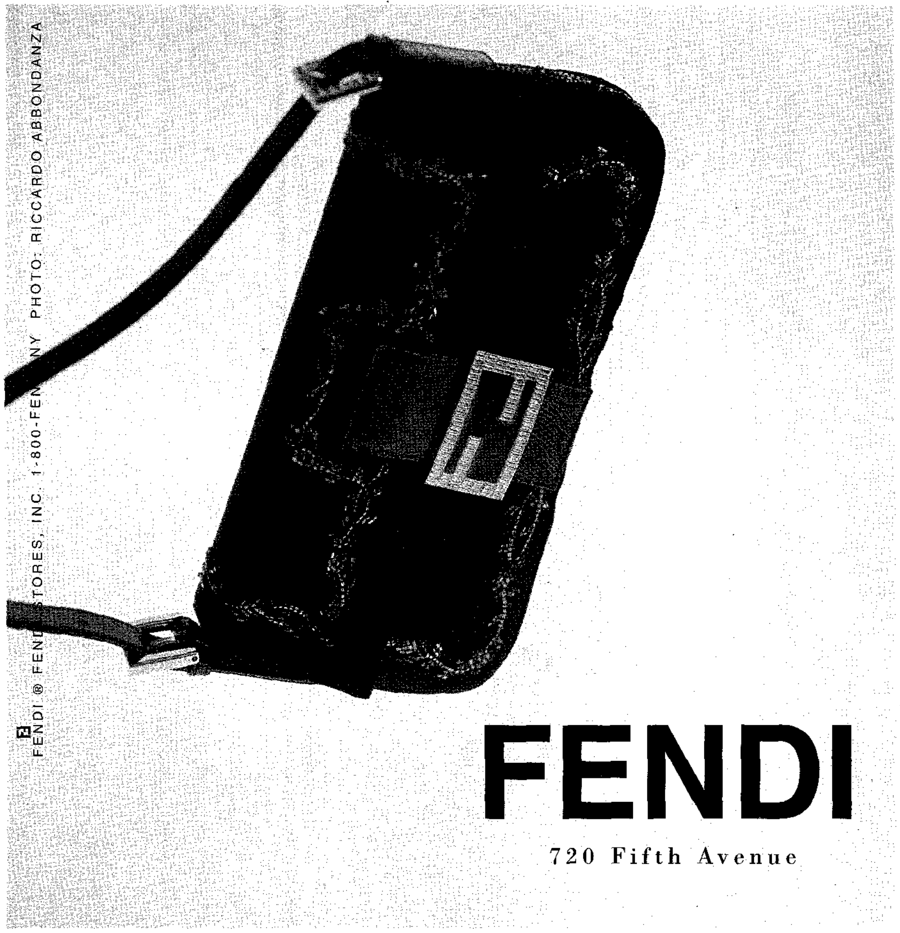

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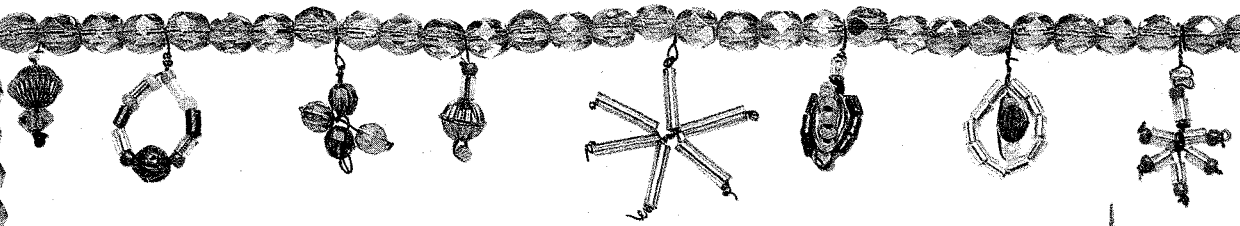

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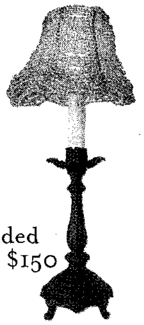
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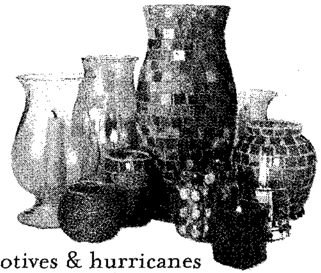
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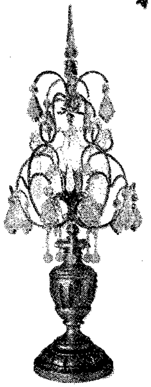
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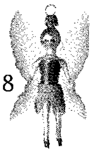
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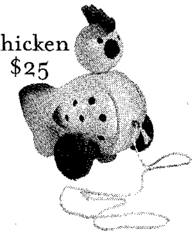
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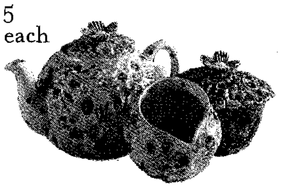
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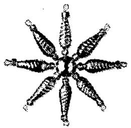
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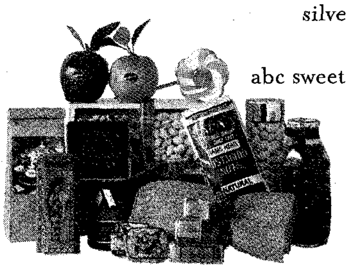
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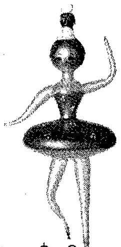
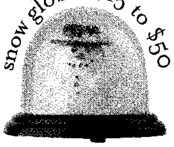

ballerina $28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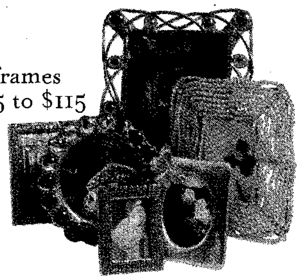
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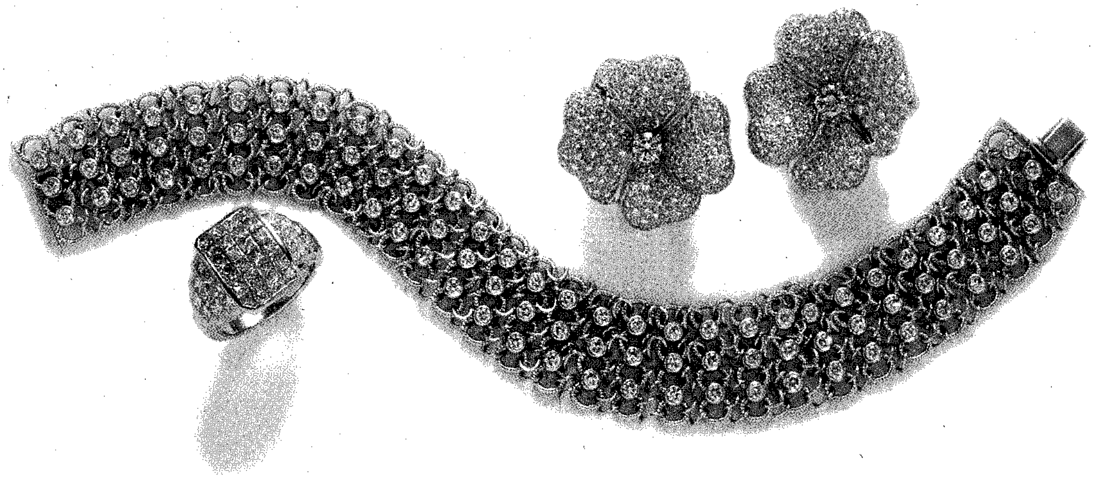
Left seat up.

Insulted mother-in law.

Forgot anniversary.



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A courier delivers an envelope, speaks a few words in Albanian, and leaves. Krasniqi says there is $5,000 inside. "This is what we need," he says, smiling. "Cash. We've got guys, and we've got guts. We don't have guns."

Military analysts say otherwise. According to Paul Beaver of *Jane's Defence Weekly,* many of the 625,000 guns missing from the Albanian civil war are believed to have been looted by the KLA, which, he adds, has also acquired machine guns and anti-tank missiles from arms dealers originating in Singapore—contacts made by their Muslim brothers during the Bosnian war. "They have upgraded the war," Beaver says. "It makes a tremendous difference against the Serbian army."

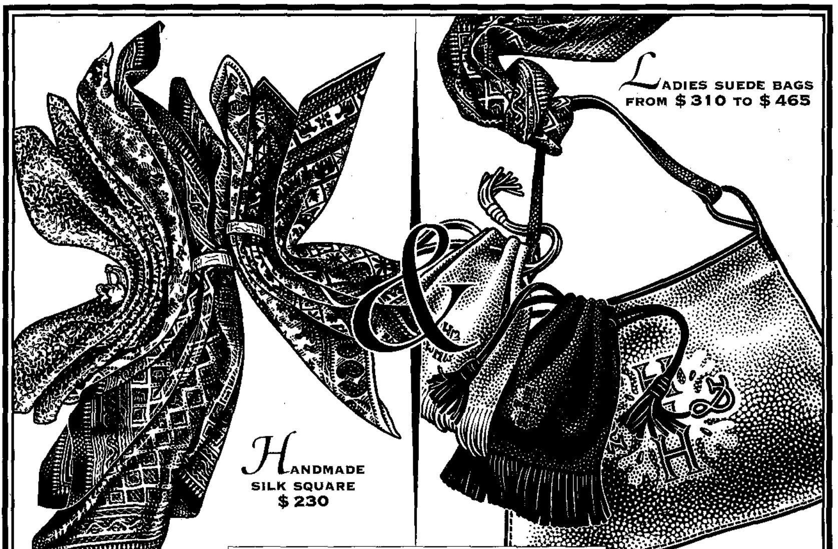
Defense watchers are well aware of the funds (the New York chapter of Homeland estimates $10 million raised in the past year, though military experts halve that) and equipment coming from the United States. "They think we are just a bunch of crazy Albanians," Krasniqi says. "But I told Holbrooke, if you want to go ten years, we will. Too much blood has been spilled. We are never going to live side by side with Serbs. Period."

Holbrooke himself seems amused by the dramatics of his private meetings with community members, with whom he feels he has a "very productive relationship."

"They are an intense lot," he says. "They disagree with me, they disagree with each other . . . but they are important to me and my colleagues, and are taken very seriously."

FOR AMERICAN POLITICIANS, THE HUMANitarian crisis in Kosovo is a no-brainer. There is a 25-member Albanian caucus in Congress, headed by Democratic congressman Eliot Engel of the Bronx. The National Albanian-American Council, a nonpartisan advocacy group, occasionally meets with high-ranking administration officials.

"We are a young community, but we also want a voice for our people," says Harry Bajraktari. "We want to be able to pick up the phone and talk to Holbrooke, or a congressman." Bajraktari arrived from Kosovo in 1970, founded *Illyria* in 1991, and now owns 2,000 apartments in New York. (His teenage cousin Rrezarta fled Pristina last summer and lives in one of his buildings. Despite her new opportunities, she longs for Kosovo: "I feel guilty. I wish I was there helping.") Bajraktari regularly sends money *(continued on page 109)*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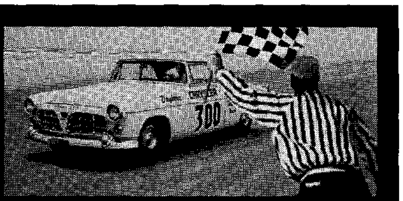

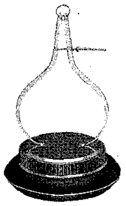

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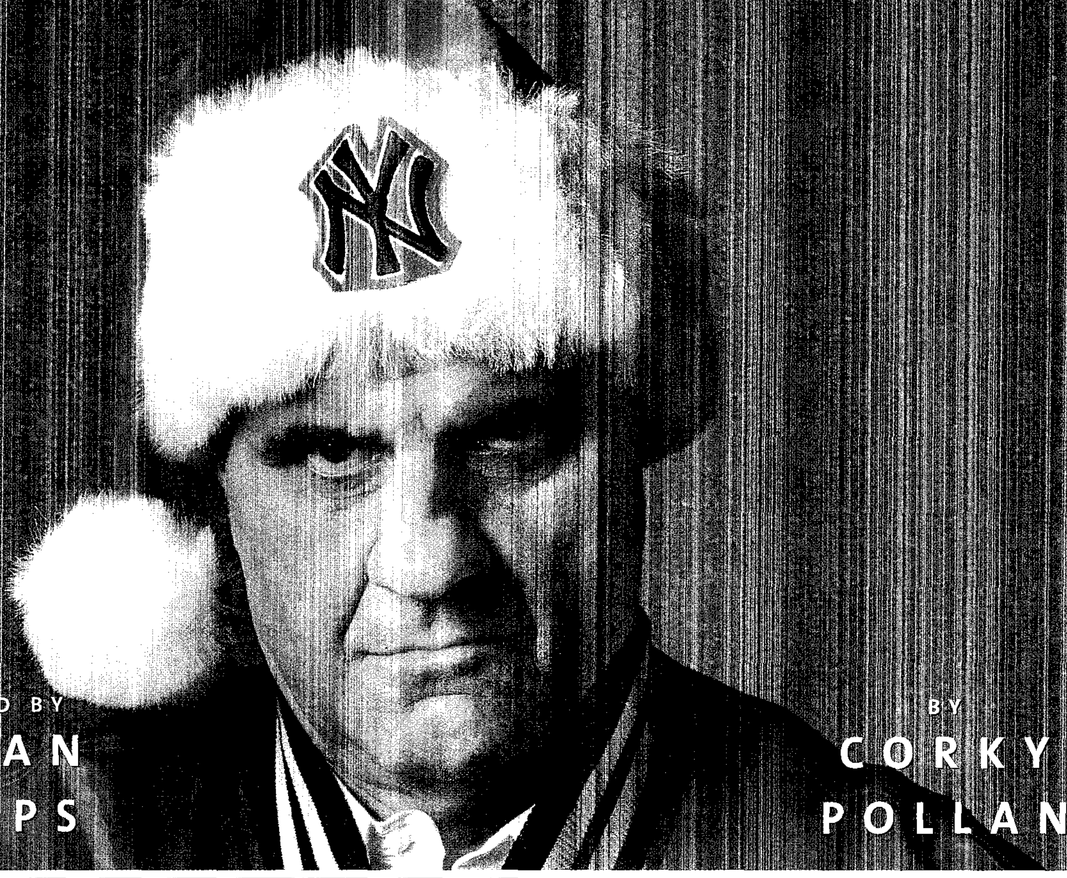
NEW YORK

holiday GIFT GUIDE

We tracked down the swank and the sensible, the posh and the pragmatic, to make your holiday hunting less onerous. And not only did we find 50 hot new troves, but we've sprinkled more new places (watch for the *) all through our annual guide to the best gifts the best city has to offer.



PRODUCED BY
JORDAN SCHAPS

BY
CORKY POLLAN

PHOTOGRAPH BY NIGEL PARRY

great (small packages)

A treasury of tiny gems—some simple pleasures, some modest in size only.

PHOTOGRAPHS BY TOGASHI

1. *Jean Schlumberger enamel-and-eighteen-karat-gold* **rings** *are $875 each at Tiffany & Company (727 Fifth Avenue, at 57th Street; 755-8000).*

2. *Gold-brushed metal "purse"* **place-card holders** *are $20 for a set of six at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).*

3. *Russ Home Buddies cotton-terry* **bean-bag zebra** *is $8 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000).*

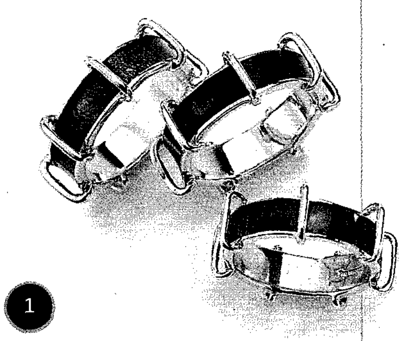
4. *Aluminum folding* **desk clock** *complete with two picture frames is $79 at Club Monaco (160 Fifth Avenue, at 21st Street; 352-0936,* and other locations).*

5. *Gesebel Cosmetics ceramic Bobbe Pot filled with handmade floral-topped* **bobby pins** *is $28 at Olive & Bette's (1070 Madison Avenue, near 81st Street, 717-9655;* and 252 Columbus Avenue, near 72nd Street, 579-2178).*

6. *Seventies-inspired battery-operated plastic bubble* **alarm clock** *is $13 at It's a Mod, Mod World (85 First Avenue; 460-8004).*

7. *Silver-plate* **salt-and-pepper set** *made in India is $32 at Wolfman-Gold & Good Company (117 Mercer Street; 431-1888).*

8. *Au Duc de Praslin tiny paper "handbag" filled with* **chocolate-covered hazelnuts** *is $12 on Bergdorf Goodman's seventh floor.*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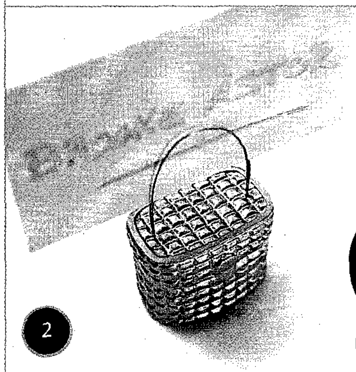
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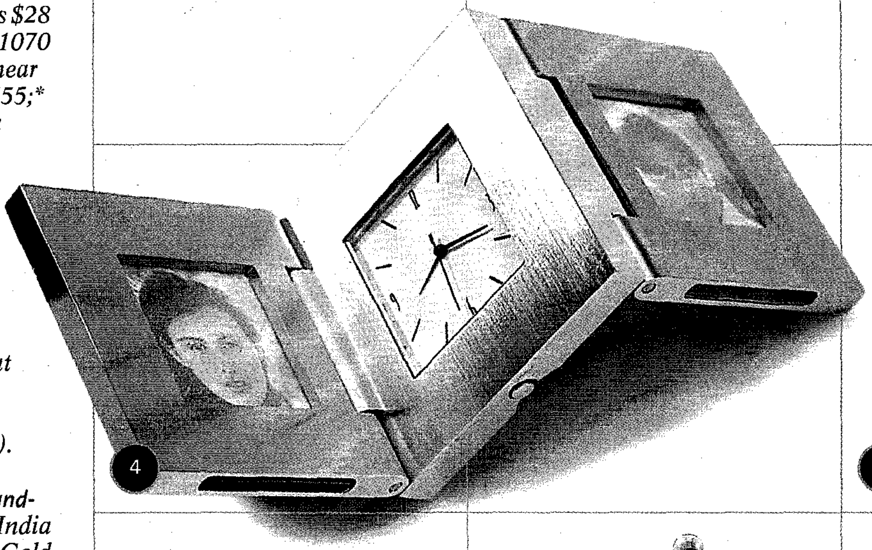
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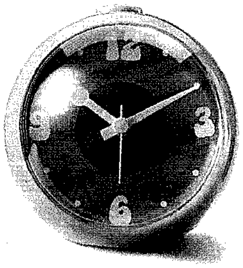
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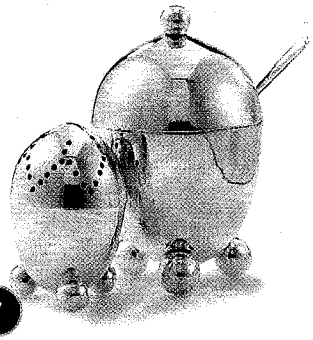
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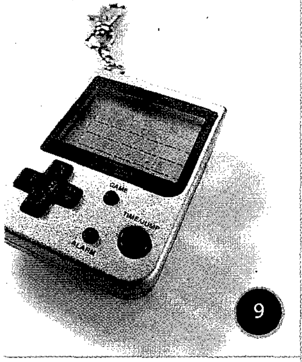
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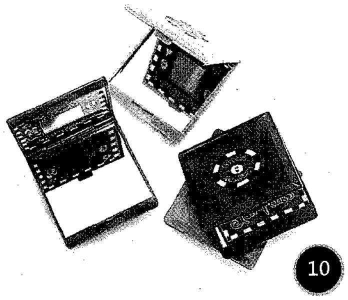
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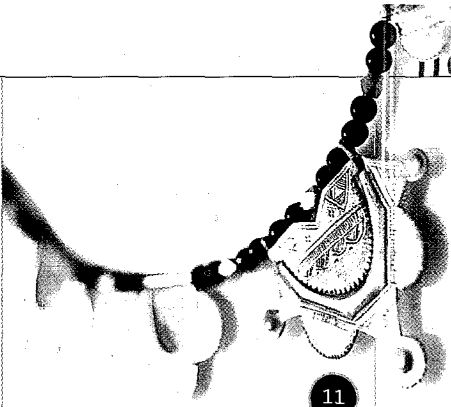
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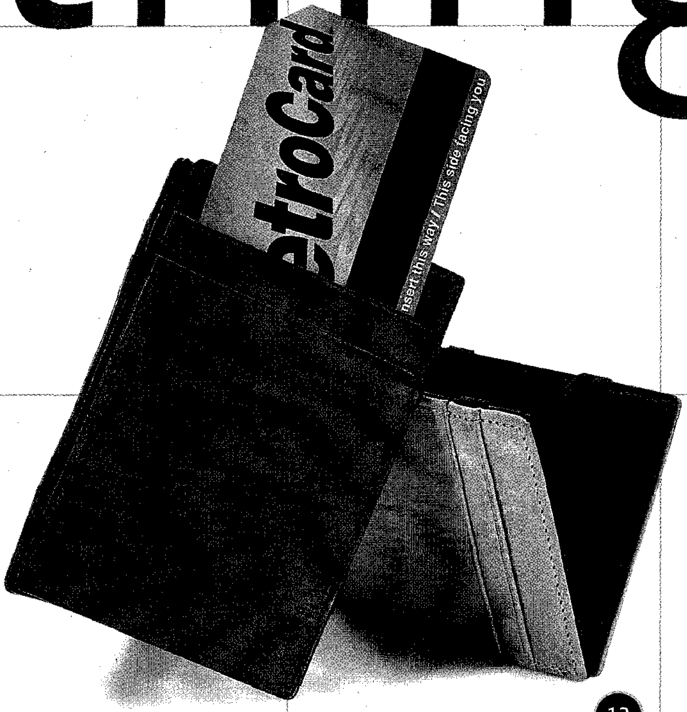

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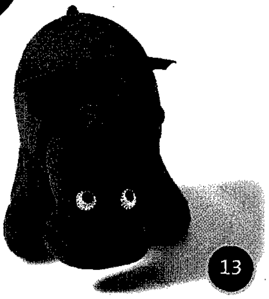
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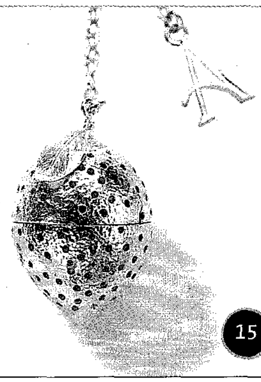
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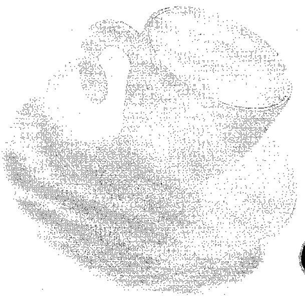
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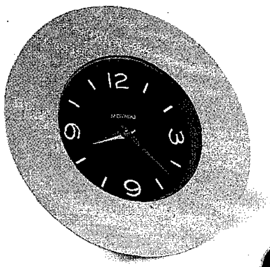
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9. *Super Mario Brothers battery-operated* **Nintendo** *and alarm-clock key chain is $15 at Marsha DD (1324 Lexington Avenue, near 88th Street; 534-8700).*

10. *2 Grrrls plastic* **compacts** *are $7.50 at E.A.T. Gifts.*

11. *Sterling-silver-and-glass-bead* **necklace** *handmade in Niger, West Africa, is $67 at the Studio Museum of Harlem (144 West 125th Street; 864-4500).*

12. *Magic Wallet calfskin Metrocard-and-business-***card holder** *is $25 at J. Crew (all locations).*

13. *New Zoo squeaky cotton* **hippo** *is $10 at the Children's General Store (Grand Central Terminal, Lexington Passage, 282-0004;* and 2473 Broadway, near 92nd Street, 580-2723).*

14. *Artemis Hall* **soaps** *are $18.50 for three at Wolfman-Gold & Good Company.*

15. *Sterling-silver* **tea infuser** *is $275 at Asprey & Garrard (725 Fifth Avenue, at 56th Street; 688-1811).*

16. *Guzzini plastic espresso* **cups and saucers** *are $25 for six at the Cooper-Hewitt Design Museum Shop (2 East 91st Street; 849-8300).*

17. *Time Toy matte-silver quartz* **desk clock** *is $50 at Movado: the Store (Rockefeller Center, 610 Fifth Avenue, near 49th Street; 218-7555).**

18. *Italian Chantecaille* ***eye shadow*** *is $20 on Bergdorf Goodman's main floor.*

19. *Printed satin* ***mini-purses*** *are $10.50 at GapKids (all locations).*

20. *Kid's Grabbit* ***slippers*** *are $25 at the Children's General Store (Grand Central Terminal, Lexington Passage, 682-0004;* and 2473 Broadway, near 92nd Street, 580-2723).*

21. *Outwest Trading's* ***Madagascar candle*** *in ceramic pot is $22 at Apartment 48 (48 West 17th Street; 807-1391).*

22. *Cathy King hand-thrown* ***ceramic vases*** *are $9 at Prudence Design (235 West 18th Street; 691-1356).*

23. *Daily* ***glycerin soaps*** *(one for each day of the week) are $8.50 at the* MOMA *Design Store (44 West 53rd Street; 767-1050).*

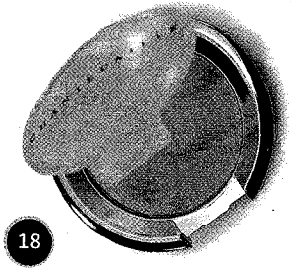
24. *Handmade horn* ***tea scoop*** *in linen pouch is $22 at Takashimaya (693 Fifth Avenue, near 54th Street; 350-0100).*

25. *Gizmos brushed-aluminum AM/FM* ***travel clock radio*** *is $40 in The Cellar at Macy's Herald Square.*

26. *Battery-operated "book"* ***letter opener*** *is $25 at La Maison Moderne (144 West 19th Street; 691-9603).*

27. *Bay-Berk English stainless-steel-and-leather* ***hunting flask*** *is $40 at Apartment 48.*

28. *Japanese opalescent handblown* ***tea glass*** *is $28 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000).*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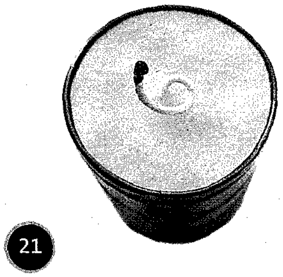
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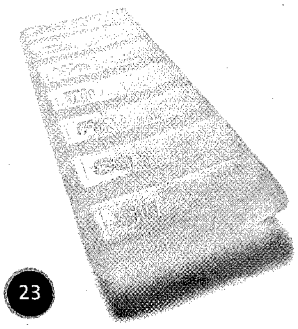
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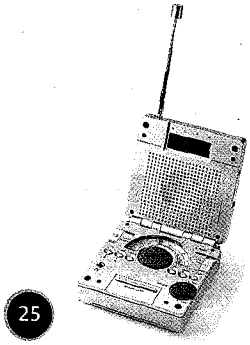
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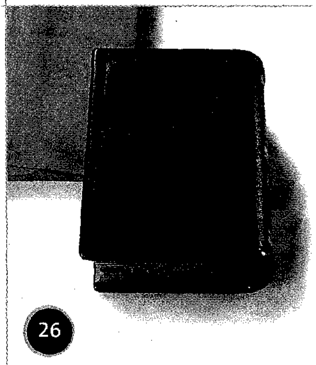
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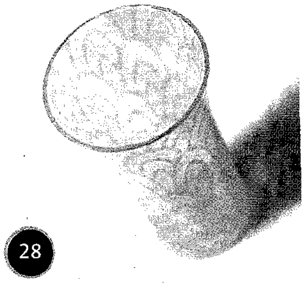
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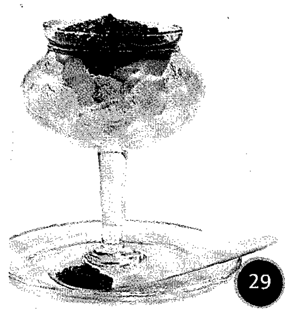
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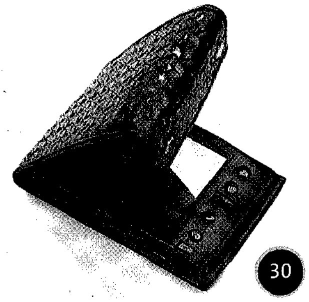
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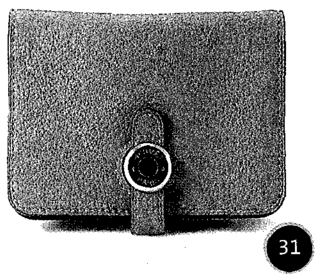
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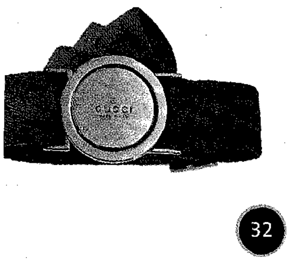
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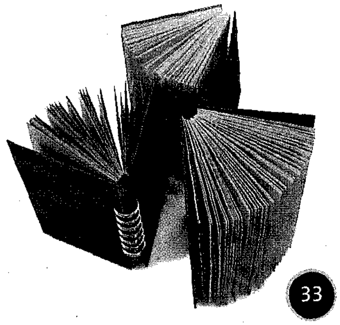
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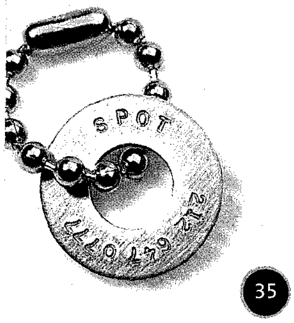
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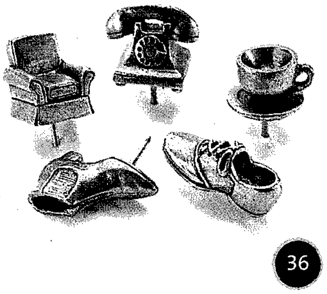
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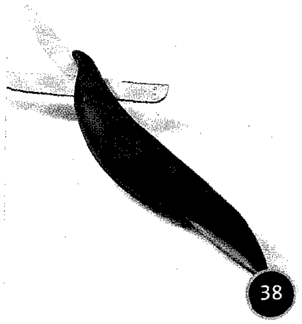
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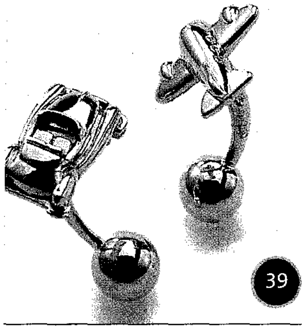
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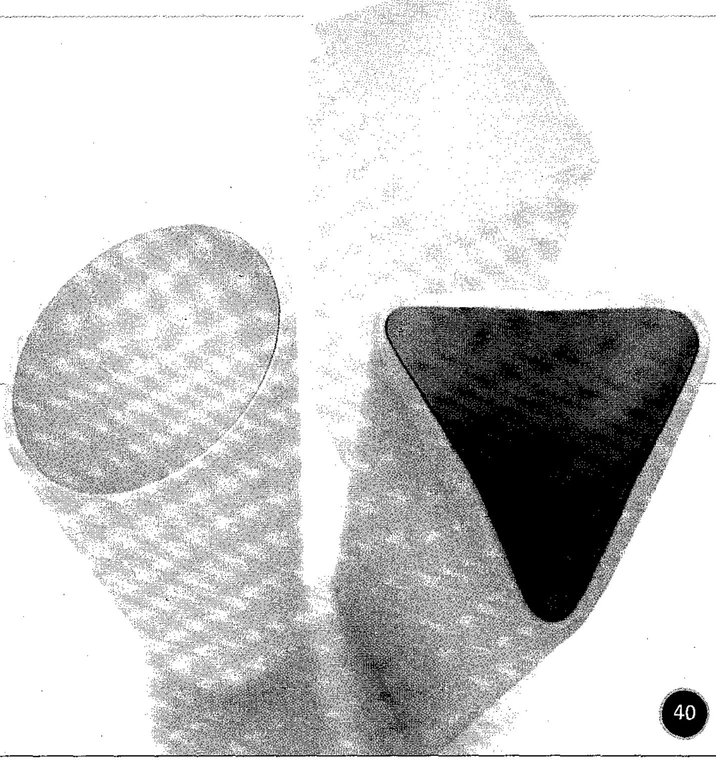
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29. *Glass caviar server is $35 and spoon is $13.75 at William-Wayne (850 Lexington Avenue, near 64th Street, 288-9243).*

30. *Calfskin handheld computer case is $70 at Cole-Haan (620 Fifth Avenue, at 50th Street).*

31. *Courchevel leather coin purse is $610 at Hermès (11 East 57th Street; 751-3181).*

32. *Signature green-and-red belt with nickel clasp is $135 at Gucci (685 Fifth Avenue, at 54th Street; 826-2600).*

33. *Notepads are $4.50 each at IS (136 West 17th Street; 620-0300).**

34. *Travel candle in silvery holder is $11 at Century at a Different Light (151 West 19th Street; 989-0426).**

35. *Dog tag with owner's phone number is $19.95 at Mxyplyzyk (125 Greenwich Avenue, at 13th Street; 989-4300).*

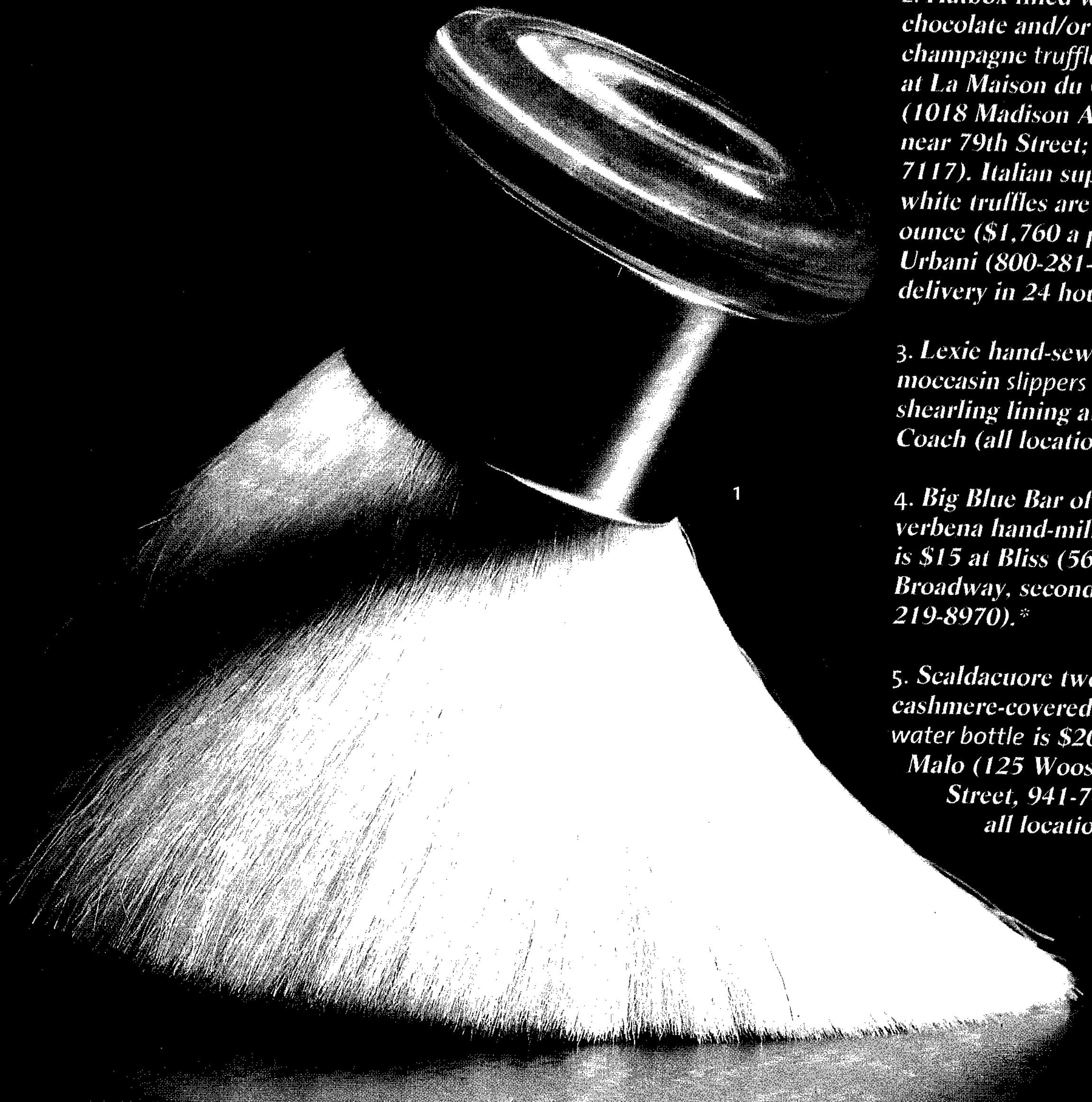
36. *Metal pushpins are $15 for eight at The King Group (14 East 33rd Street; 686-6000) and the Whitney Museum Store. (943 Madison Avenue, near 75th Street; 606-0200).*

37. *Steiner 8-by-22-power monocular is $210 at B&H Photo (420 Ninth Avenue; 239-7500).*

38. *Ashley Collection letter opener–scissor is $12.95 at Mxyplyzyk.*

39. *Eighteen-karat-gold cuff links are $1,500 at Cartier (653 Fifth Avenue, at 52nd Street; 753-0111).*

40. *Vases are $15 the set at the Whitney Museum.*



pampering

Give someone you love the sexiest brush-off—or bed linens so sensual they whisper, "What's the hurry?"

PHOTOGRAPHS BY RICHARD PIERCE

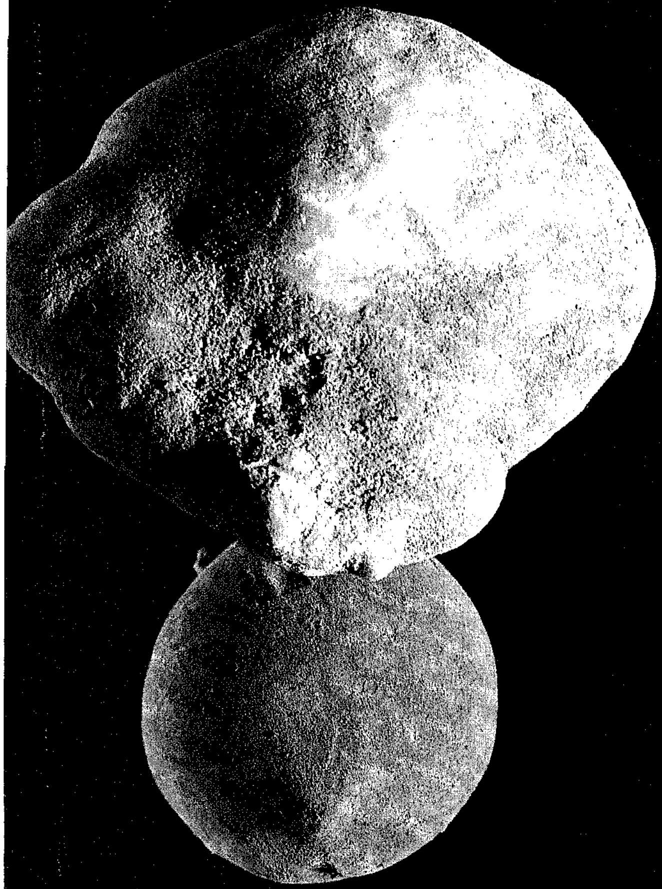
1. *Peacock Alley natural goat-hair body brush with acrylic handle is $60 on Bergdorf Goodman's seventh floor.*

2. *Hatbox filled with dark chocolate and/or champagne truffles is $99 at La Maison du Chocolat (1018 Madison Avenue, near 79th Street; 744-7117). Italian super-extra white truffles are $110 an ounce ($1,760 a pound) at Urbani (800-281-2330; delivery in 24 hours).*

3. *Lexie hand-sewn suede moccasin slippers with shearling lining are $99 at Coach (all locations).*

4. *Big Blue Bar of lemon-verbena hand-milled soap is $15 at Bliss (568 Broadway, second floor; 219-8970).**

5. *Scaldacuore two-ply cashmere-covered hot-water bottle is $202 at Malo (125 Wooster Street, 941-7444*; and all locations).*



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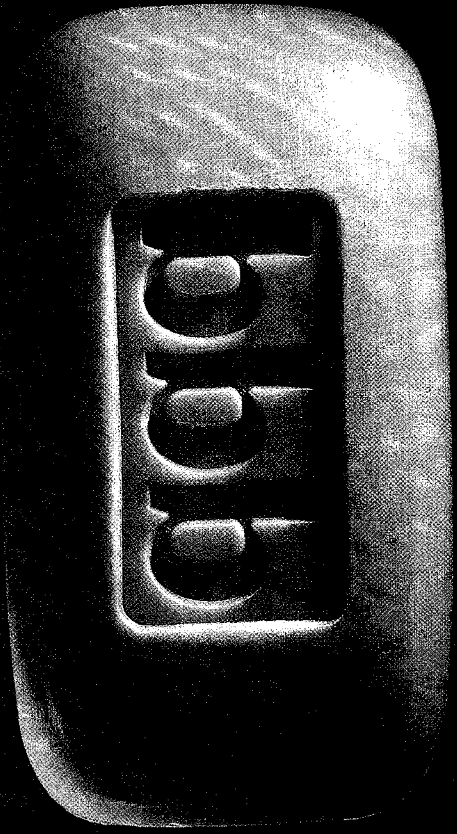

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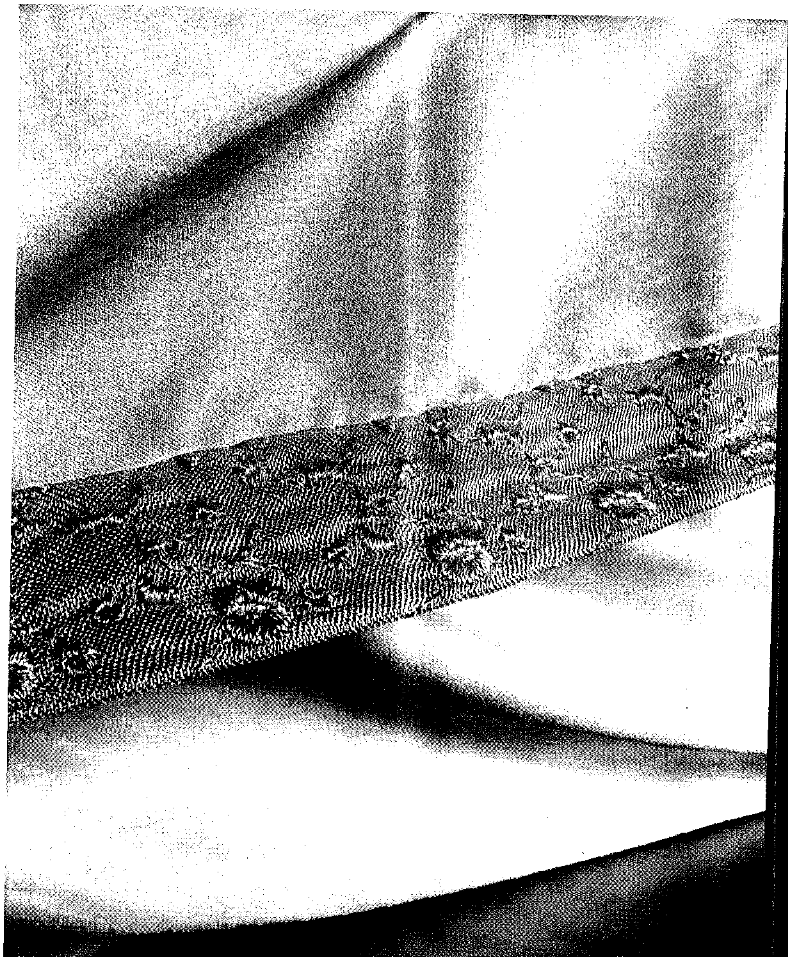

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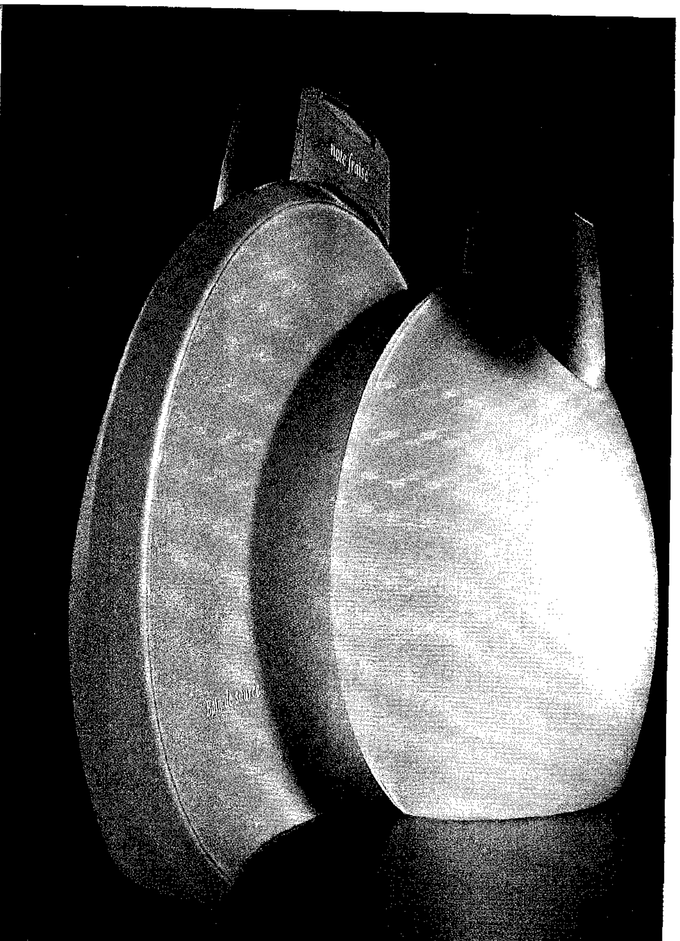

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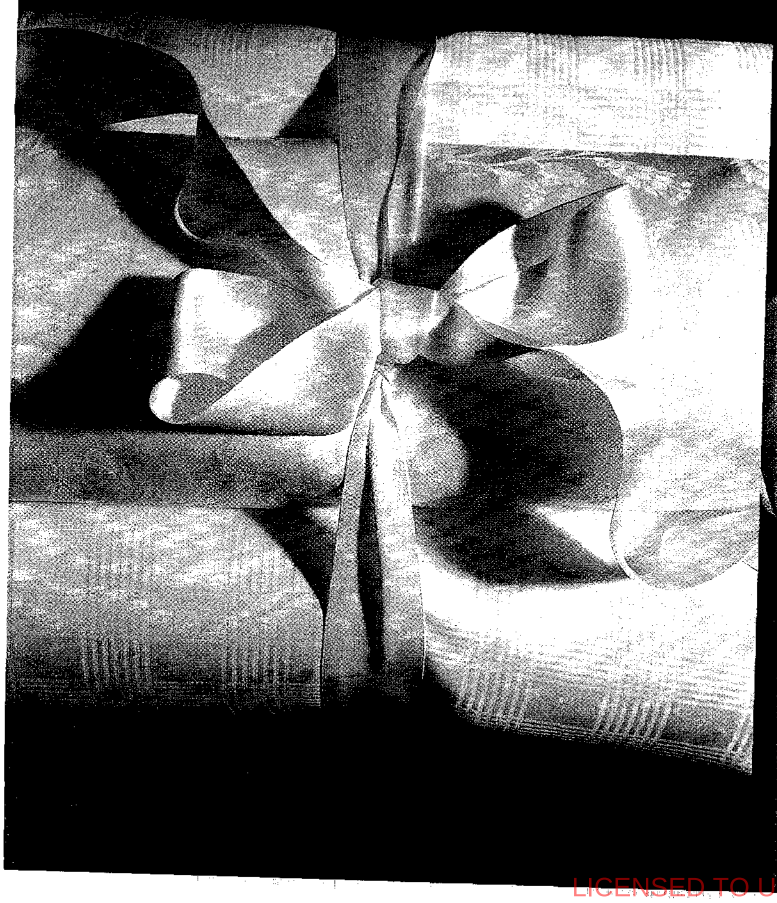

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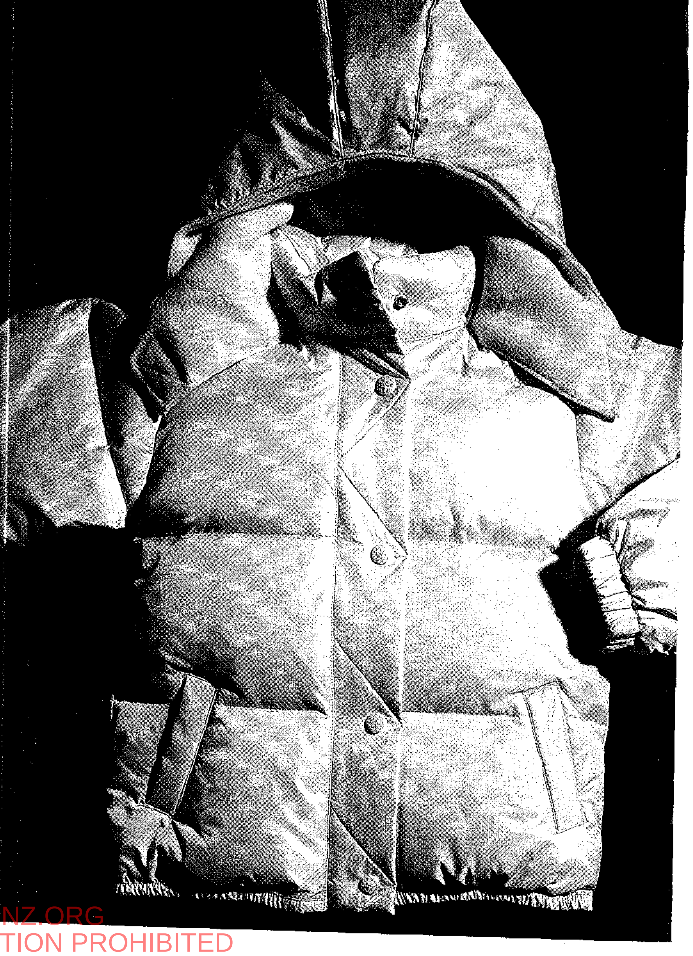

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6. *Silk-charmeuse queen-size duvet cover with lingerie-lace trim is $575 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000).*

7. *Shower gels and bubble baths in fruit, floral, and nature scents are $10 for 6.6 ounces at Sephora (555 Broadway; 625-1309).**

8. *RL Ashmont and Tate White Label Collection of handmade Egyptian-cotton bed linens, 590-thread-count, are $1,300 for a queen set (with pillowcases) at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street; 606-2100).*

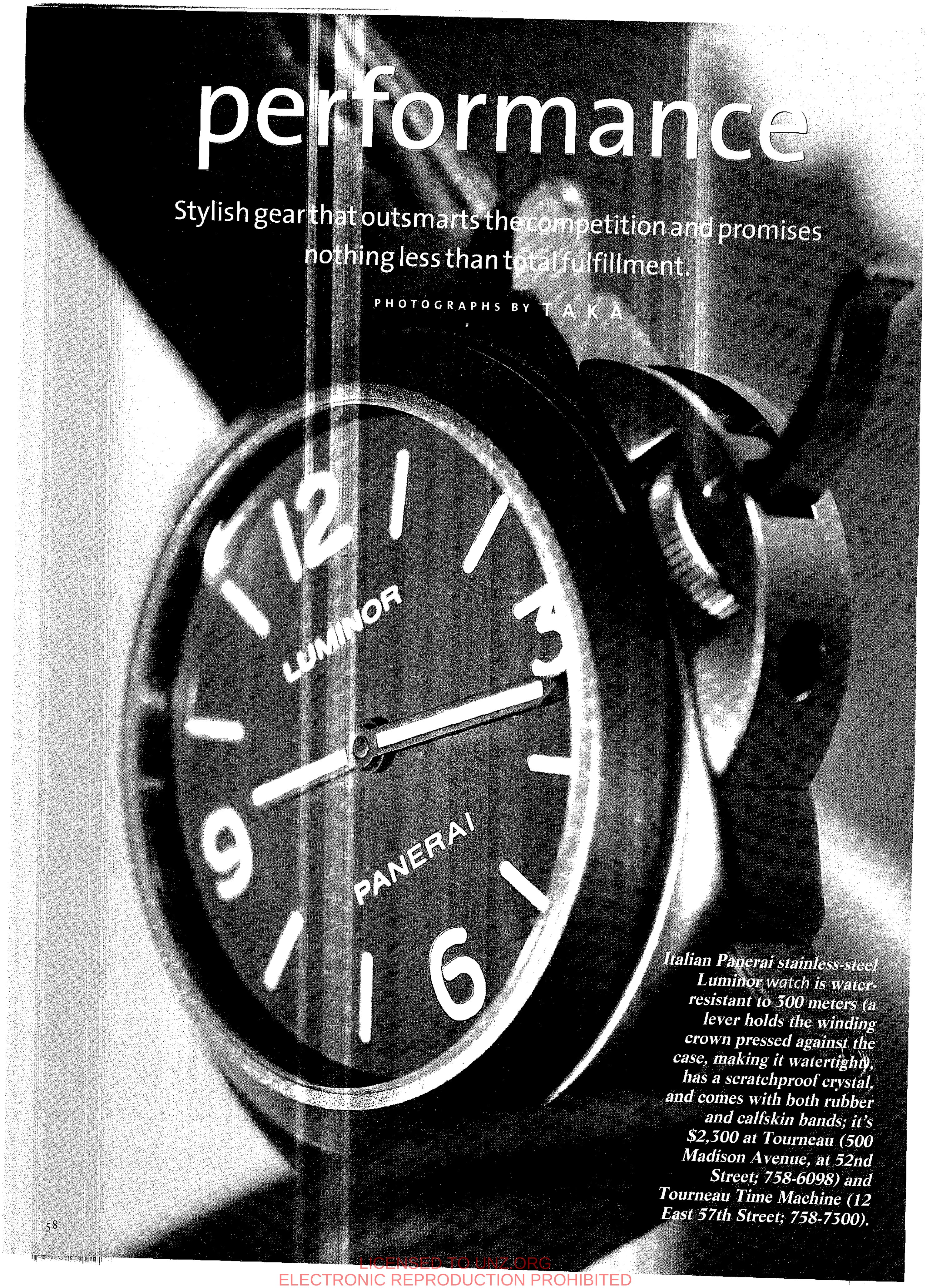
9. *Kid's hooded water-resistant frost-free jackets with fleece linings in sizes 2 to 14 are $48 at Old Navy (503-511 Broadway, 226-0838*; and 610 Sixth Avenue, at 18th Street, 645-0663).*

10. *Italian six-ply ribbed-cashmere V-neck Donegal sweater is $897 at Paul Stuart (Madison Avenue at 45th Street; 682-0320).*

performance

Stylish gear that outsmarts the competition and promises nothing less than total fulfillment.

PHOTOGRAPHS BY TAKA

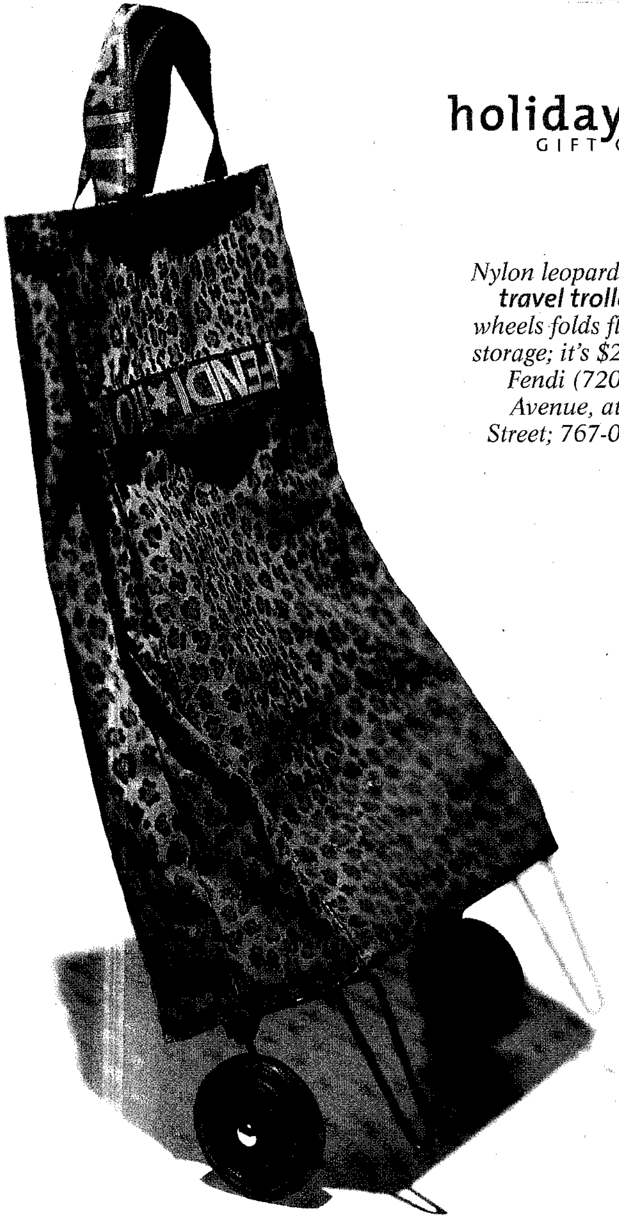


Italian Panerai stainless-steel Luminor watch is water-resistant to 300 meters (a lever holds the winding crown pressed against the case, making it watertight), has a scratchproof crystal, and comes with both rubber and calfskin bands; it's $2,300 at Tourneau (500 Madison Avenue, at 52nd Street; 758-6098) and Tourneau Time Machine (12 East 57th Street; 758-7300).

Monogrammed patent-leather Vernis **CD case** *holds a portable CD player and ten CDs; it's $830 at Louis Vuitton (116 Greene Street; 274-9090).**

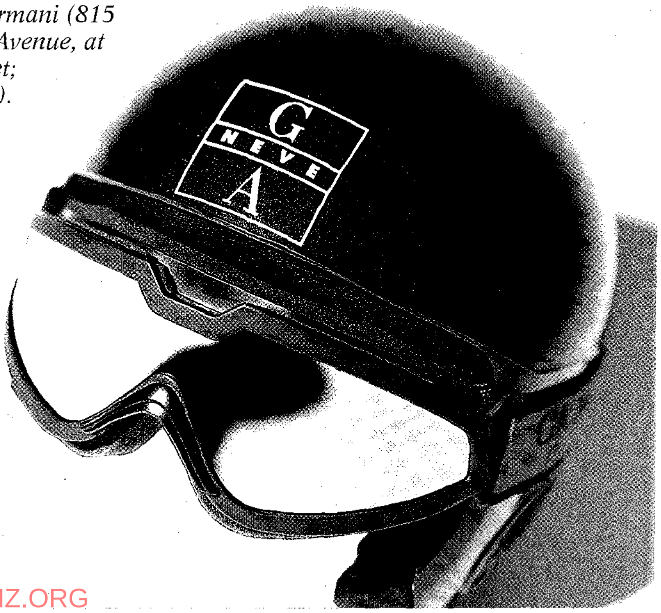
Executive Traveller
G4
GRUNDIG

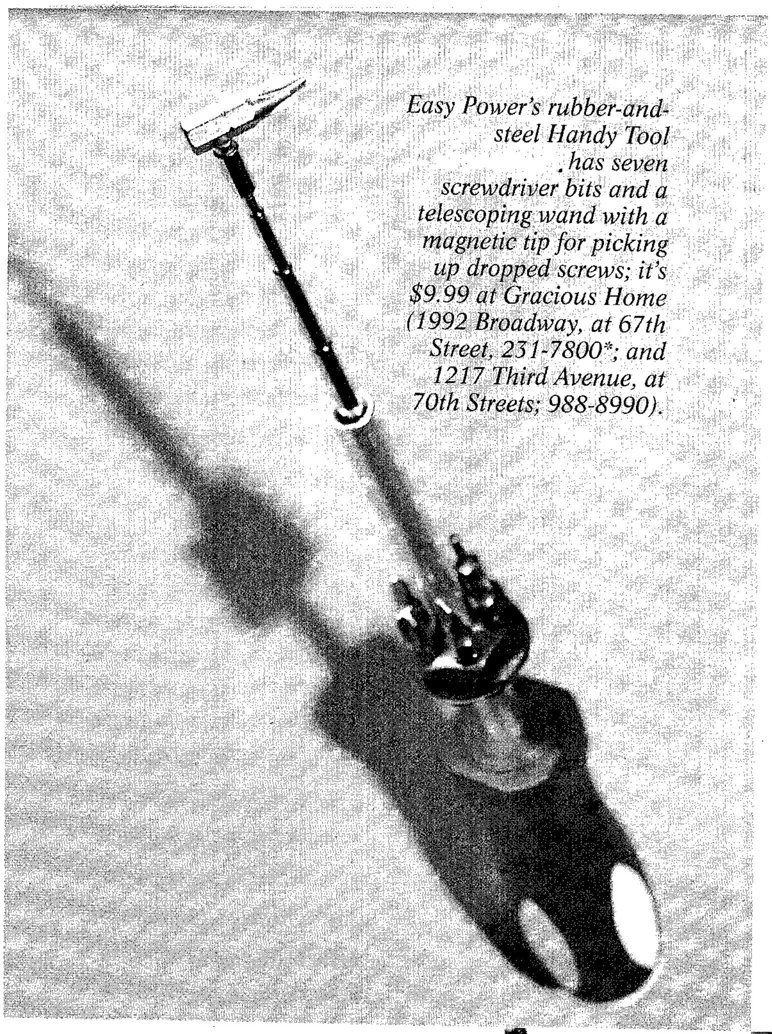
Wallet-size Executive Traveller leather **organizer** *with a mini Grundig digital shortwave AM/FM alarm-clock radio and compartments for passport, airline tickets, traveler's checks, and credit cards is $129.95 at Harvey Electronics (2 West 45th Street, 575-5000; and in ABC Carpet & Home, 888 Broadway at 19th Street, 473-3000, ext. 500).*



Nylon leopard-print **travel trolley** *on wheels folds flat for storage; it's $295 at Fendi (720 Fifth Avenue, at 56th Street; 767-0100).*

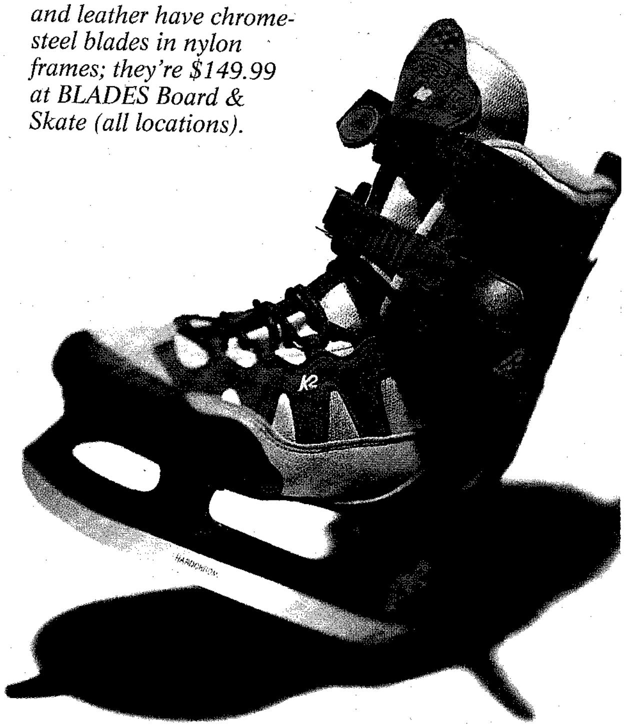
Giorgio Armani fiberglass **ski helmet** *with polyfoam lining is $285; regulation 100 percent–UV–protection ski goggles with mirrored lenses and padded rubber face cushion are $165 at Giorgio Armani (815 Madison Avenue, at 65th Street; 988-9191).*



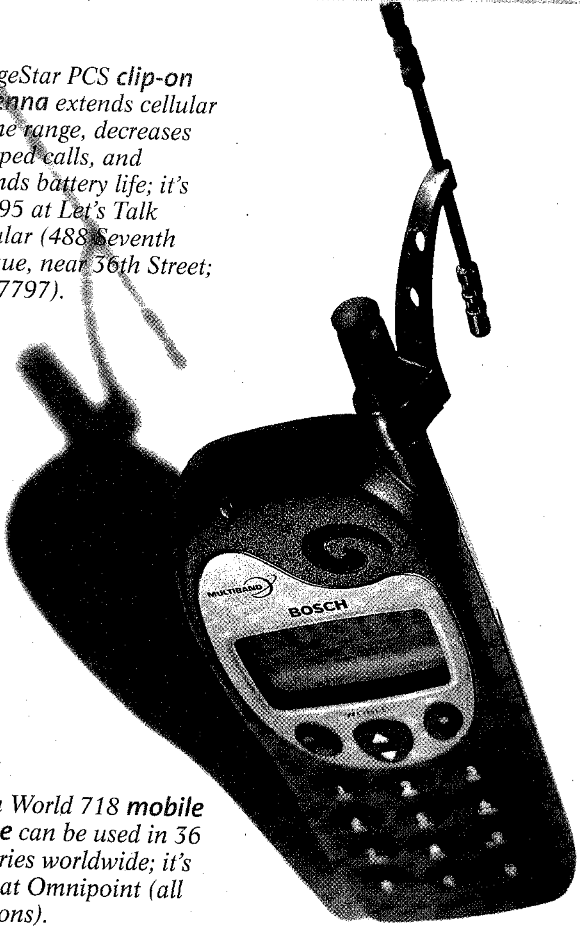


Easy Power's rubber-and-steel Handy Tool **has seven** *screwdriver bits and a telescoping wand with a magnetic tip for picking up dropped screws; it's $9.99 at Gracious Home (1992 Broadway, at 67th Street, 231-7800*; and 1217 Third Avenue, at 70th Streets; 988-8990).*

K2 "Ice Ascent" SoftBoot ***ice skates*** *of water-resistant coated mesh and leather have chrome-steel blades in nylon frames; they're $149.99 at BLADES Board & Skate (all locations).*

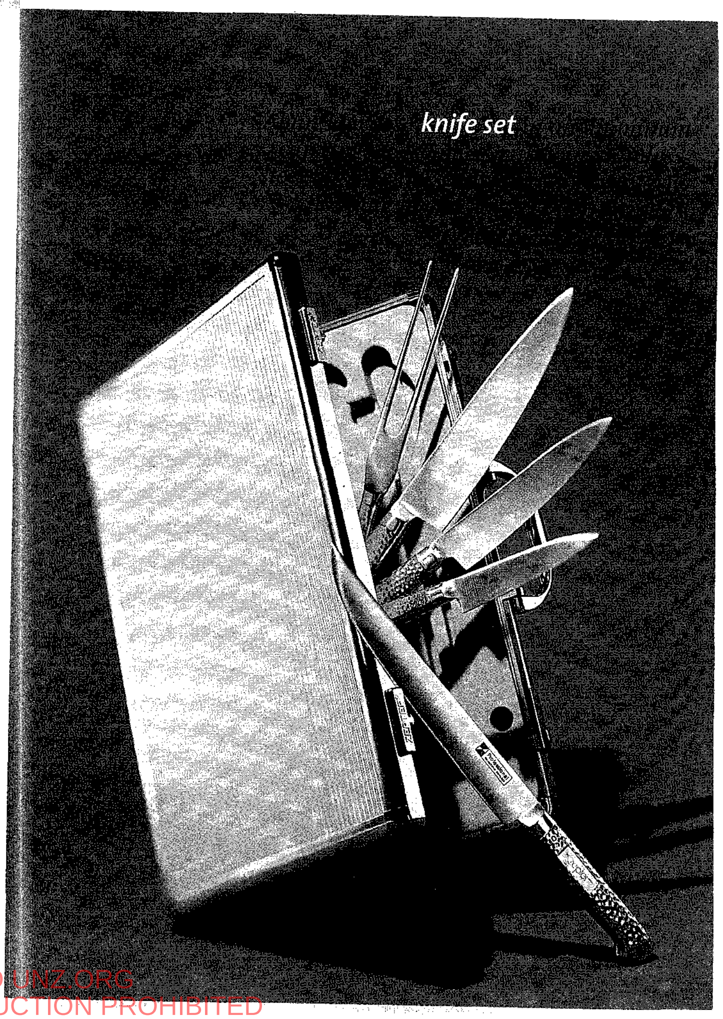


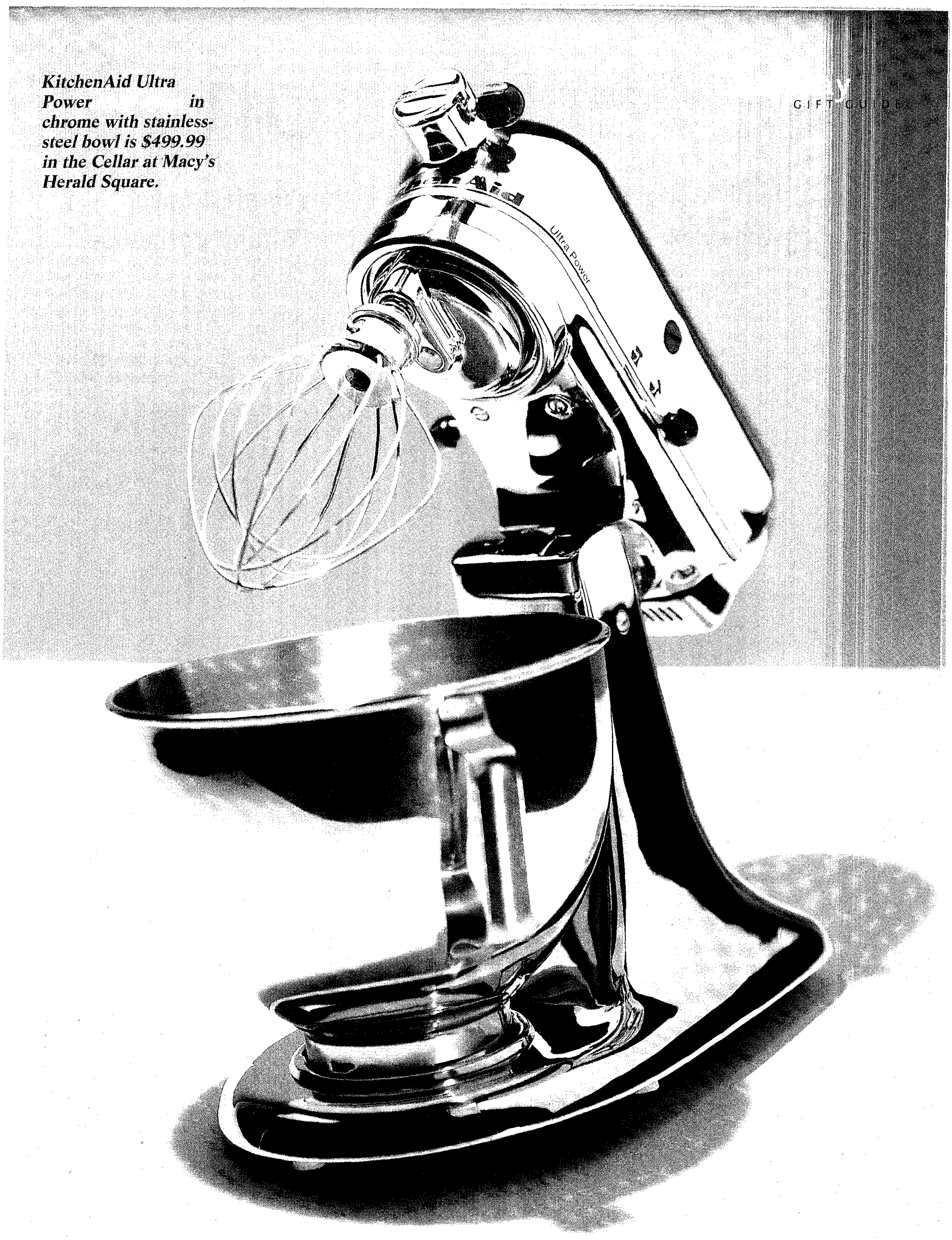
RangeStar PCS ***clip-on antenna*** *extends cellular phone range, decreases dropped calls, and extends battery life; it's $29.95 at Let's Talk Cellular (488 Seventh Avenue, near 36th Street; 947-7797).*



Bosch World 718 ***mobile phone*** *can be used in 36 countries worldwide; it's $299 at Omnipoint (all locations).*

knife set [illegible]

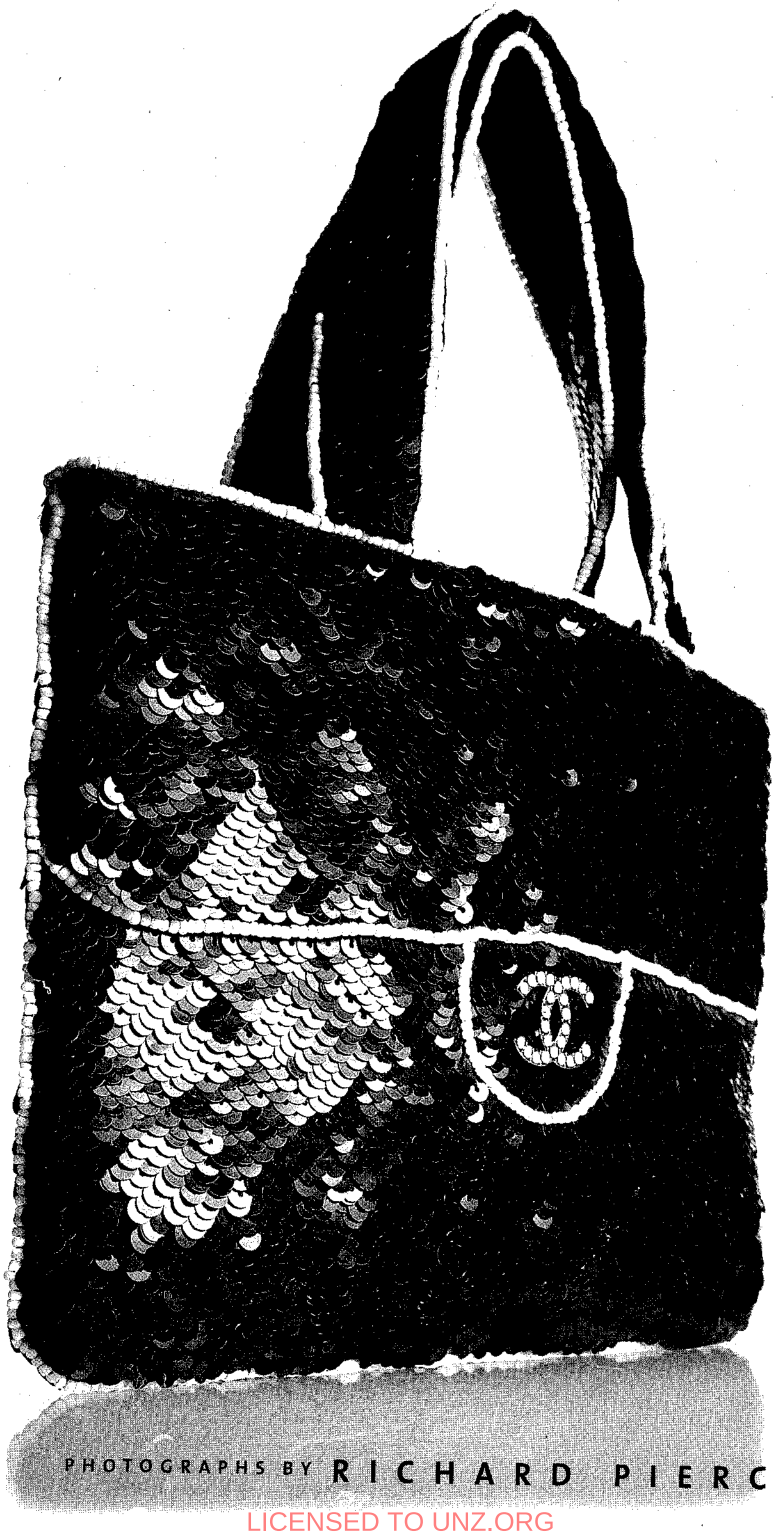




KitchenAid Ultra Power in chrome with stainless-steel bowl is $499.99 in the Cellar at Macy's Herald Square.

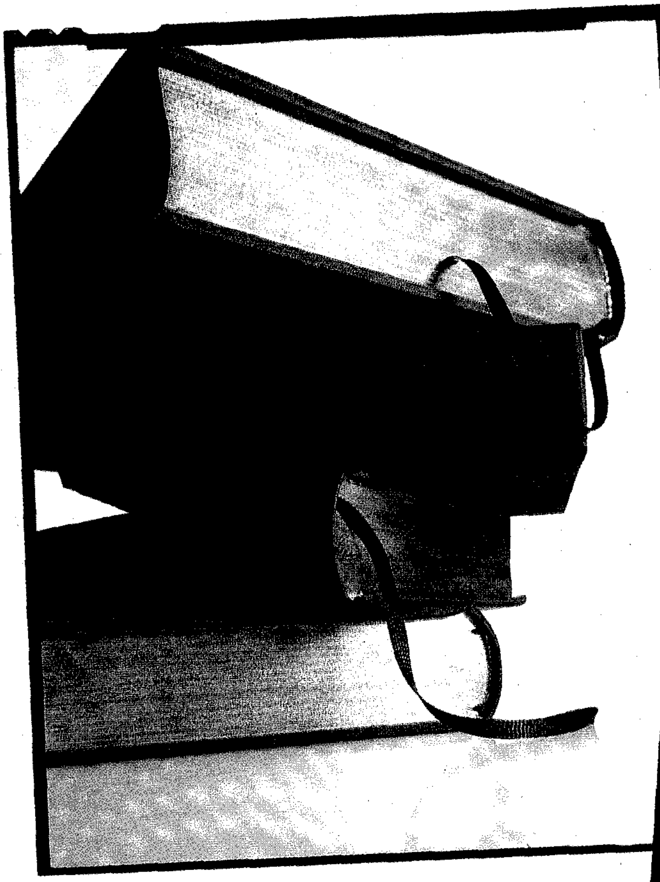
perfection

Some things just can't be bettered—the skinniest travel bag; the sleekest vodka glass; that bracelet at Tiffany's, of course.

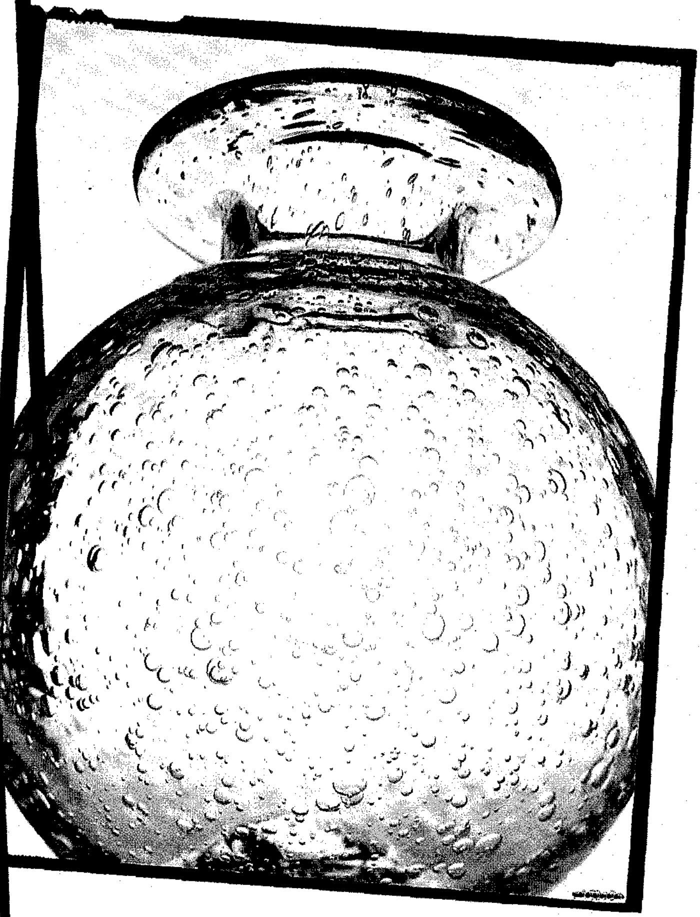


Karl Lagerfeld for Chanel sequined evening **handbag** *with satin lining is $1,130 at the Chanel Boutique (15 East 57th Street, near Madison Avenue; 355-5050).*

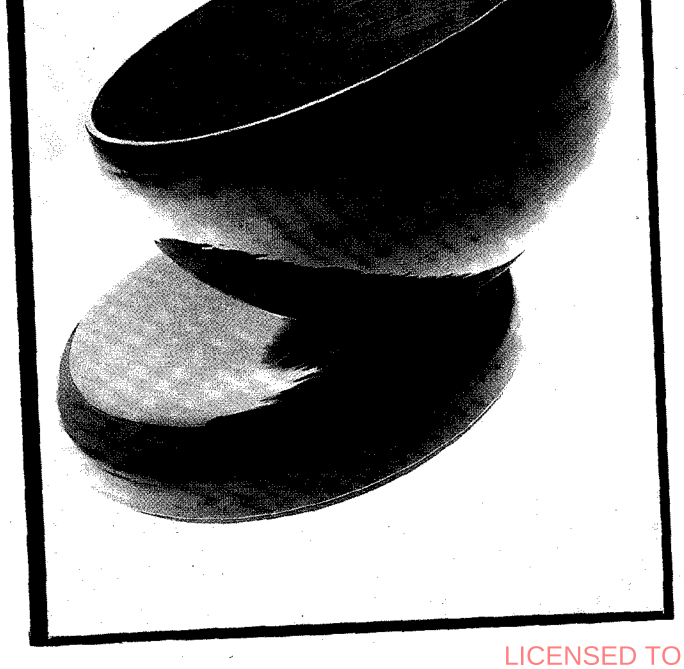
PHOTOGRAPHS BY RICHARD PIERCE



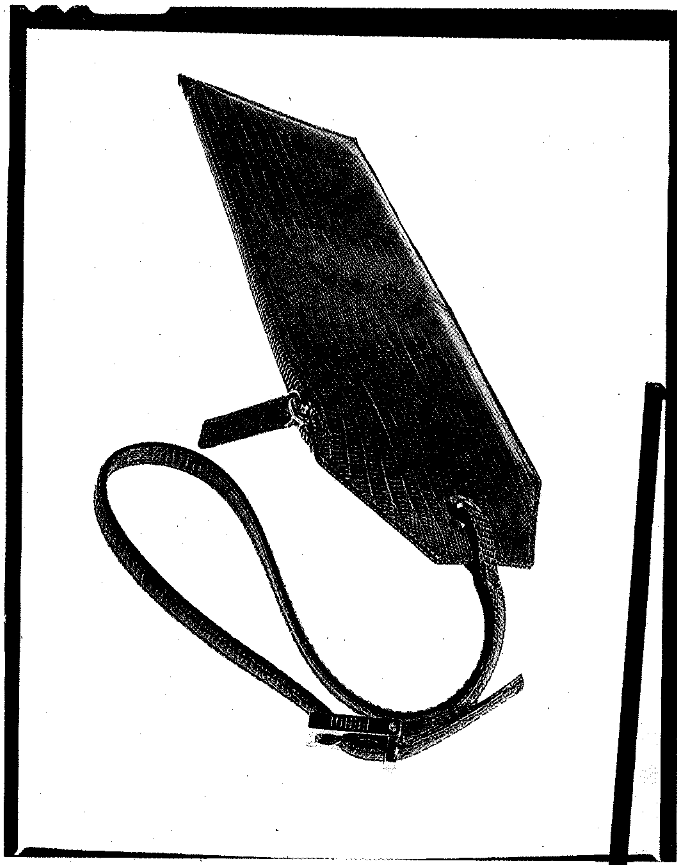
Linen-covered **journals** *with silvered edges are $24, $34, and $46 at Troy (138 Greene Street; 941-4777).*



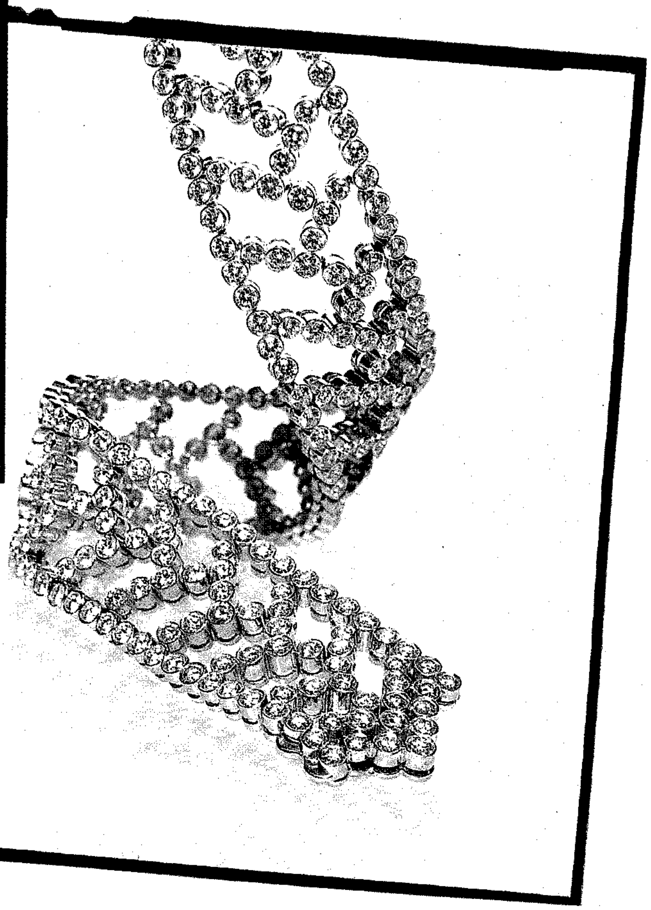
David Dowler handblown bubble-glass Little Elements **vase** *is $380 at Steuben (717 Fifth Avenue, at 56th Street; 752-1441).*



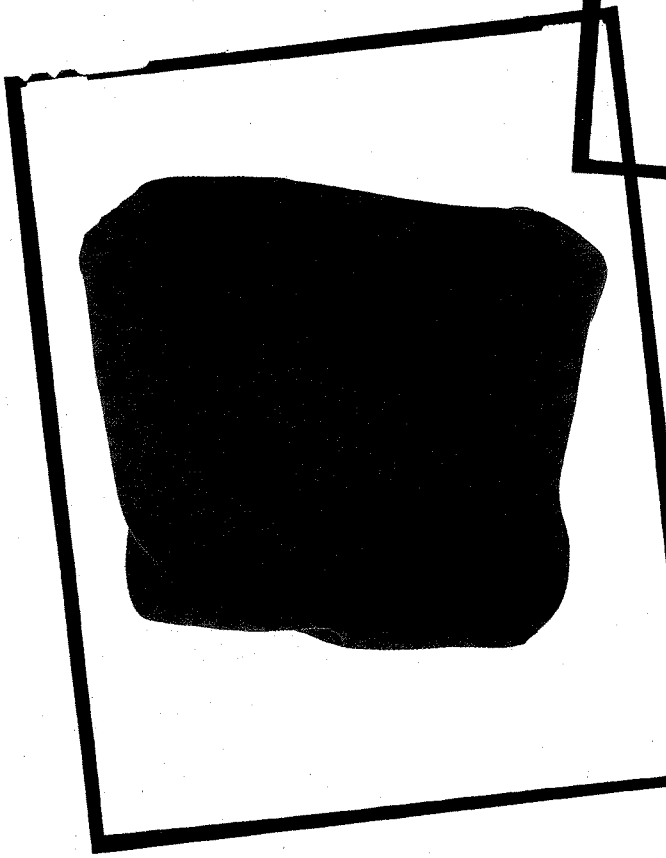
Oversize red lacquered covered bamboo **bowl** *is $125 in Chelsea Passage at Barneys New York (Madison Avenue at 61st Street; 826-2900).*



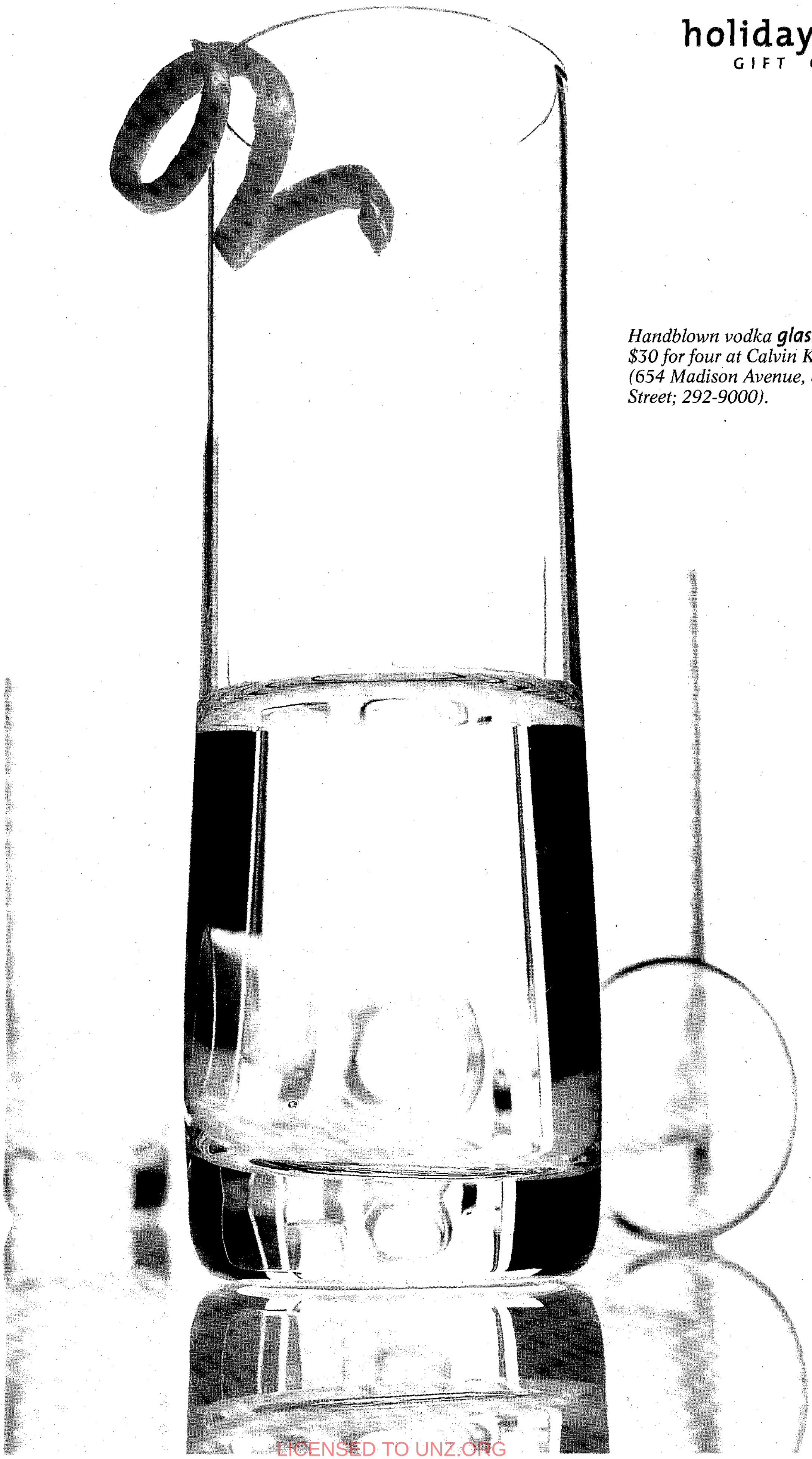
Skinny lizard shoulder-strap **travel bag** *holds airline tickets, passport, and traveler's checks; it's $1,050 at Fendi (720 Fifth Avenue, at 56th Street; 767-0100).*



Chevron **bracelet** *with 276 round diamonds set in platinum is $52,000 at Tiffany & Company (727 Fifth Avenue, at 57th Street; 755-8000).*



Giorgio Armani silk **bustier** *is $895 at Giorgio Armani (760 Madison Avenue, at 65th Street; 988-9191).*

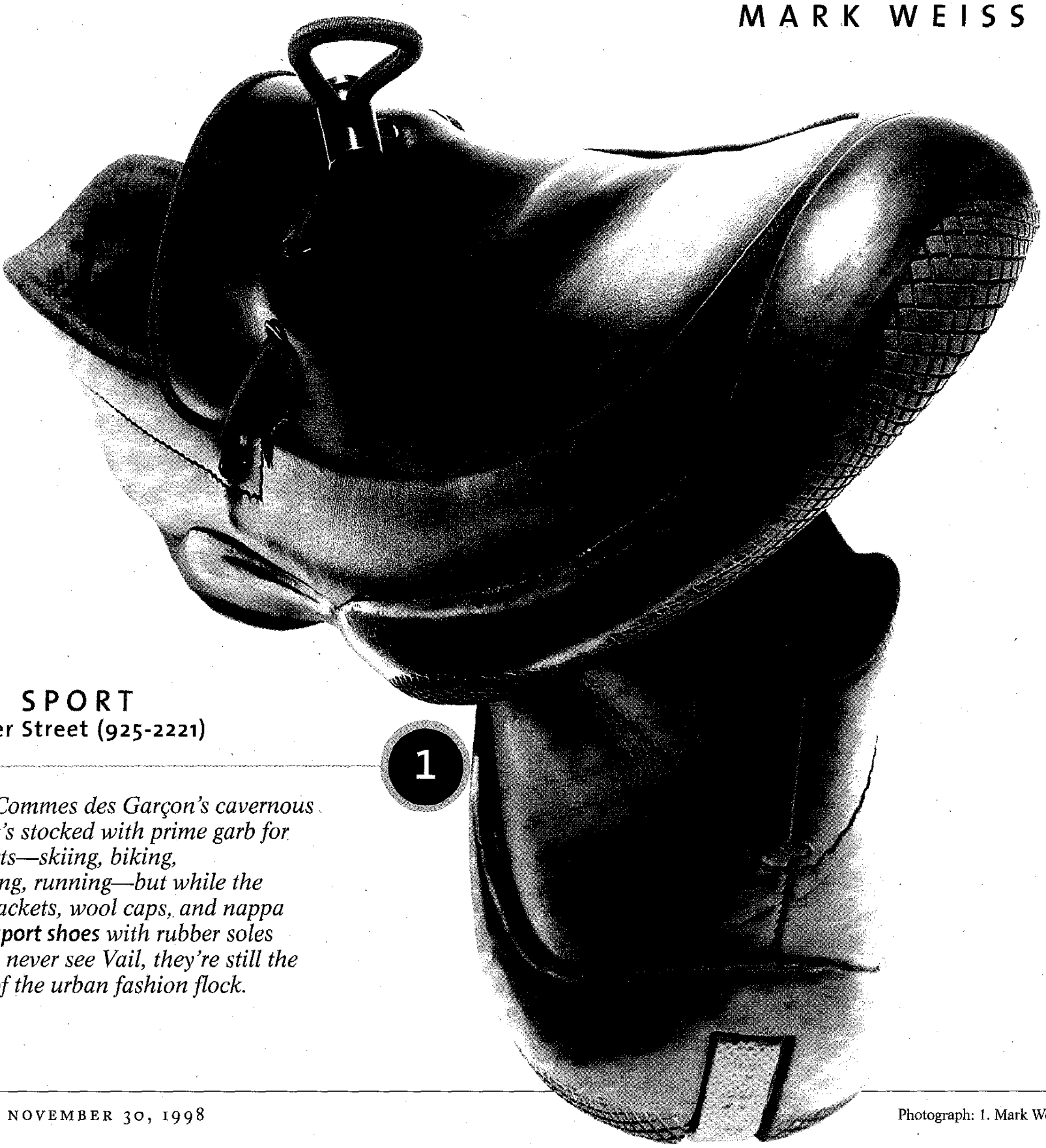


Handblown vodka **glasses** *are $30 for four at Calvin Klein (654 Madison Avenue, at 60th Street; 292-9000).*

50 new stores

Nothing adds to the thrill of the hunt like finding a brilliant new boutique—or a favorite haunt that's had an inspired makeover.

PHOTOGRAPHS BY
ANDREW BORDWIN
DON FREEMAN
MARK SEELEN
MARK WEISS



1

PRADA SPORT

116 Wooster Street (925-2221)

Located in Commes des Garçon's cavernous old space, it's stocked with prime garb for serious sports—skiing, biking, snowboarding, running—but while the windproof jackets, wool caps, and nappa tec-leather **sport shoes** *with rubber soles ($250) may never see Vail, they're still the fave looks of the urban fashion flock.*

Photograph: 1. Mark Weiss.

A/X ARMANI EXCHANGE

645 Fifth Avenue, at 51st Street (980-3037);
also, 568 Broadway, at Prince Street
(431-6000)

Giorgio Armani's younger, cheaper, downtowny fashions are now on view uptown in a bright glass-enclosed emporium where the stylish sportswear with Armani cachet includes neoprene vests, leather jackets, and waterproof polymicro-fleece ***hooded pullovers*** *($98).*

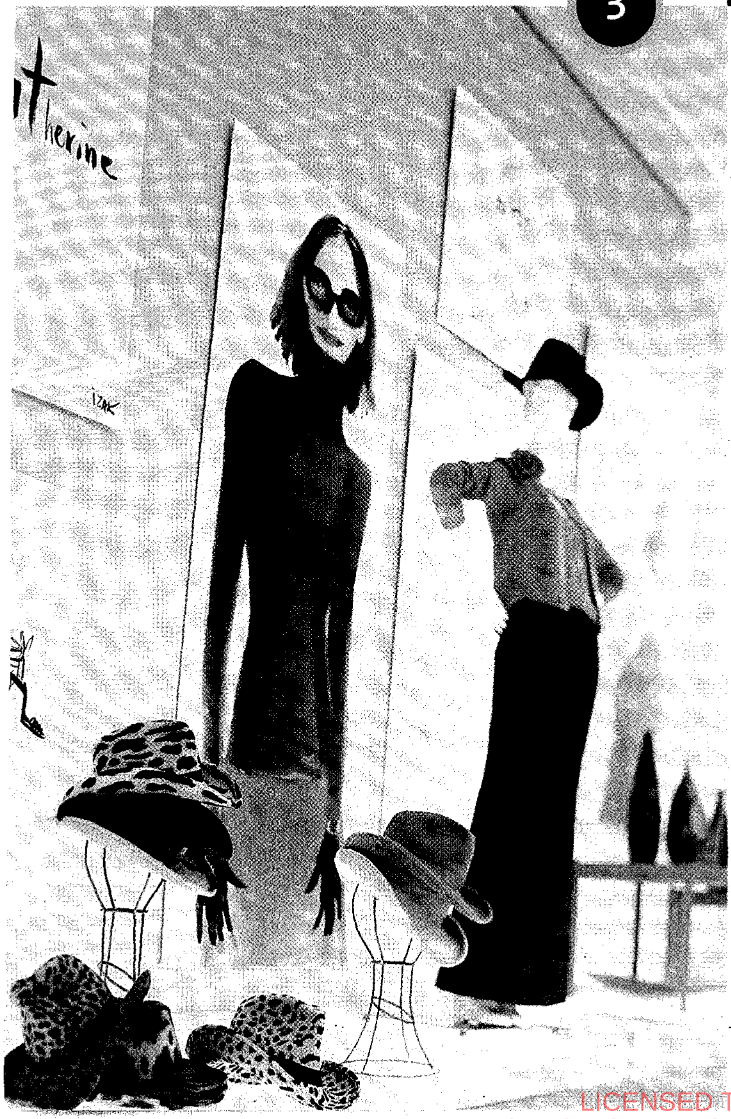
2

CATHERINE

468 Broome Street (925-6765)

SoHo's hippest boutique has a certain French savoir-faire—not surprising, since it's the brainchild of Frenchman Bernard Aidan and is brimming with vraiment *chic waifish fashions along with* ***cowboy hats*** *in wild-animal prints, Mongolian fur bags, floppy silk flower pins, ceramics, and flea-market furniture (from $65 for a silk pin to $195 for a cowboy hat to $370 for a hand-crotcheted dress).*

3



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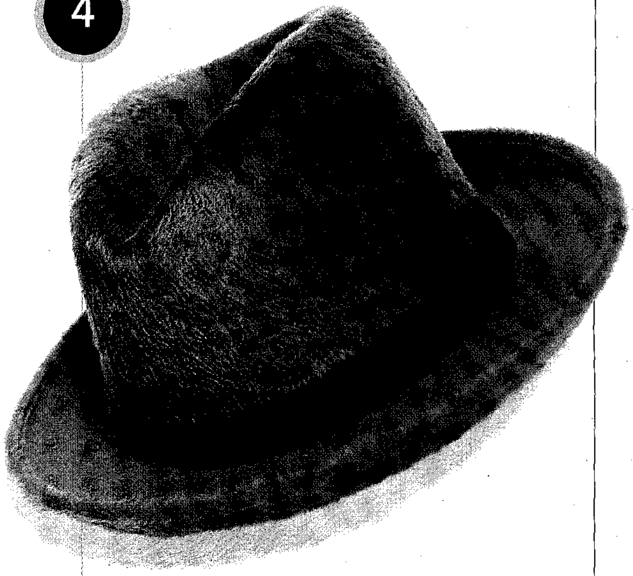
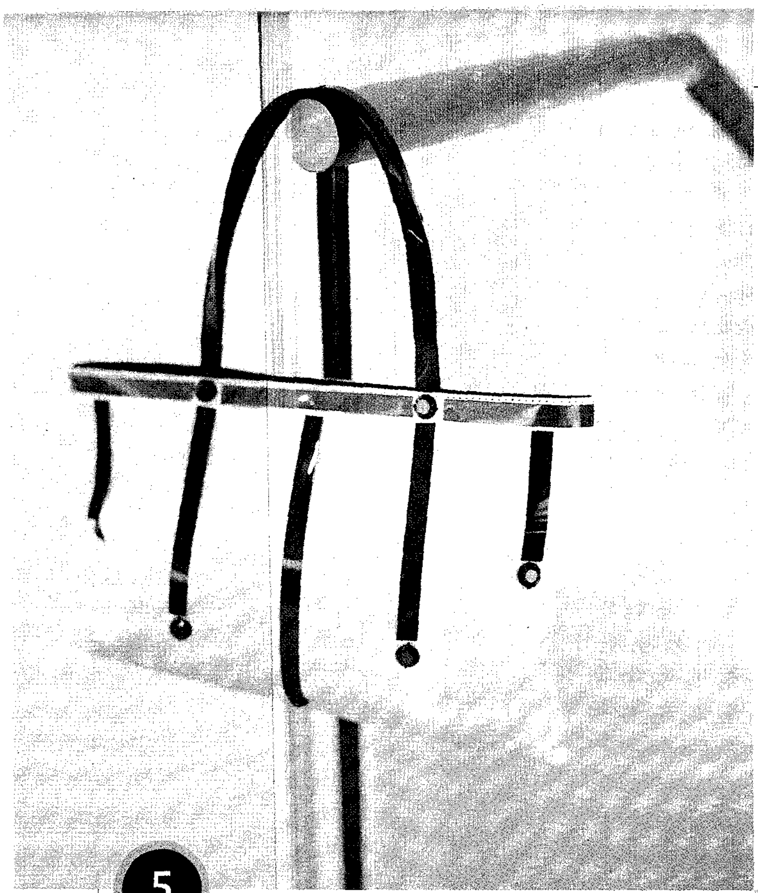


BARBARA FEINMAN MILLINERY

66 East 7th Street (358-7092)

The sort of retro glamour associated with wearing a hat—particularly Feinman's handmade classic beaver ***fedora*** *($165)—tends to seize young and old, men and women, when they enter this cozy nook where chapeaus occupy every inch of space, including the walls.*

Photographs: 2. Don Freeman; 3. Mark Seelen; 4. Mark Weiss.



BLOOMINGDALE'S

1000 Third Avenue, at 59th Street (705-2000)

Bloomingdale's has managed to snare every ultrahip, cutting-edge cosmetics name for its newly face-lifted main floor, so, along with the Old Guard favorites, there's now Urban Decay, Facewear, Hard Candy, Healing Hands, English Ideas, and the triple-hot **Tony & Tina** *(nail-polish removers, $10; hair wands, $15; lipsticks, $15).*

6

5

PRADA

724 Fifth Avenue, near 56th Street (664-0010); also, 841 Madison Avenue, at 70th Street (327-4200), and 45 East 57th Street (308-2332)

Soaring ceilings, brushed stainless steel, and a dramatic glass elevator highlight the clean, sexy, yet rather high-tech lines of Miuccio Prada's fashions and accessories, like her satin **purse** *with celluloid film-strip handles and trim ($490).*

GUESS?

537 Broadway, near Spring Street (226-9545)

This megastore is a virtual shrine to Guess? and carries all the lines—from watches to shoes to jeans to the new GUESS Collection of pricier fashions shown here; wool-and-acrylic **turtlenecks** *with Lurex stripes ($106), stretchy* **flat-front pants** *($128), and nylon-satin* **handbags** *($68).*

7

Photographs: 5. Don Freeman; 6. Mark Weiss; 7. Mark Seelen.

8

JILL STUART

100 Greene Street (343-2300)

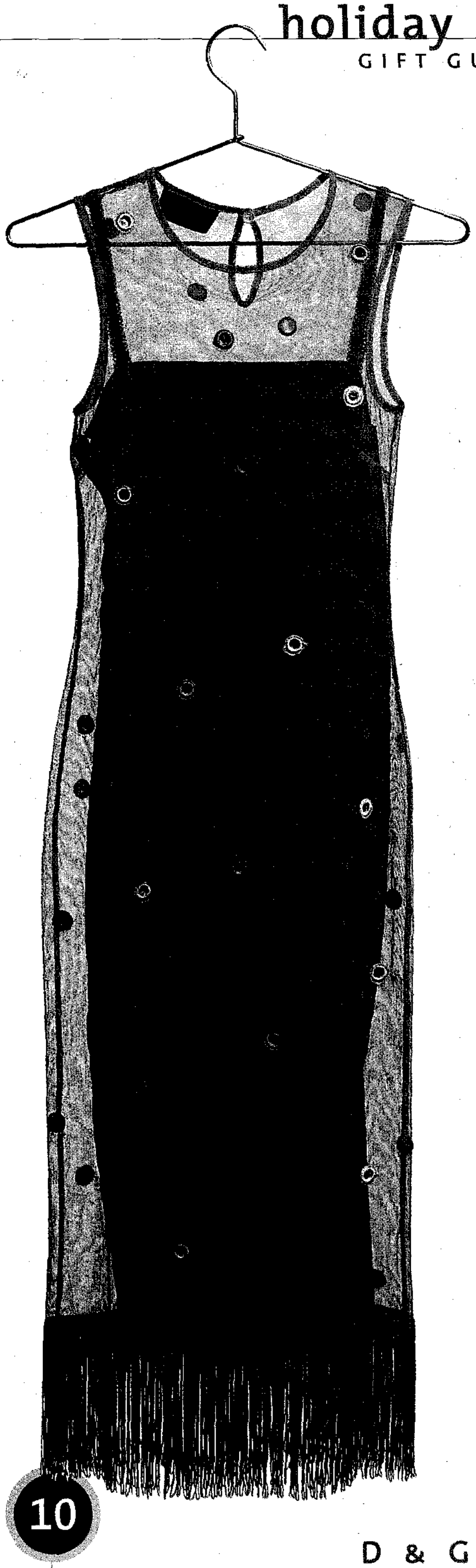
Embroidery is one of Jill Stuart's passions, and it appears everywhere in her winter collection: wool **skirt** *and* **dress** *($325 and $400), silk* **skirt** *($350), cashmere* **sweaters** *($190 to $275).*

BOND 07

7 Bond Street (677-0336)

Selima Salauns's emporium is a nifty resource for everything from sunglasses to dresses to retro furniture to Stephane Plassier's snappy **messenger bags** *($335 and $410).*

9



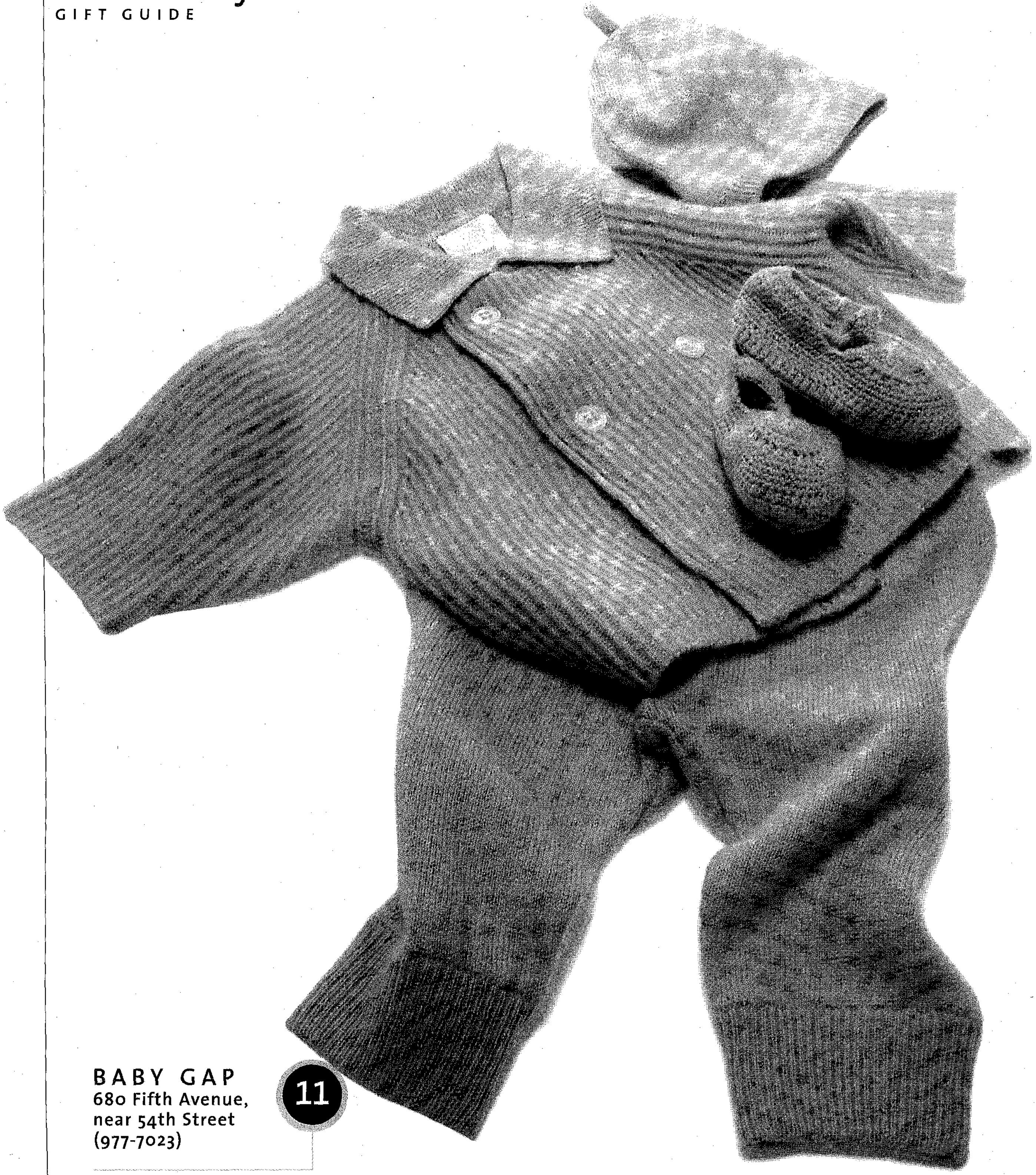
10

D & G

434 West Broadway (965-8000)

This tony pair's sleek downtown digs house their less expensive, more casual fashions: tempting tulle-and-spandex tops ($205 and $245) and fringed-and-mirrored tulle-and-spandex **dresses** *($410).*

Photographs: 8. Mark Seelen; 9, 10. Mark Weiss.

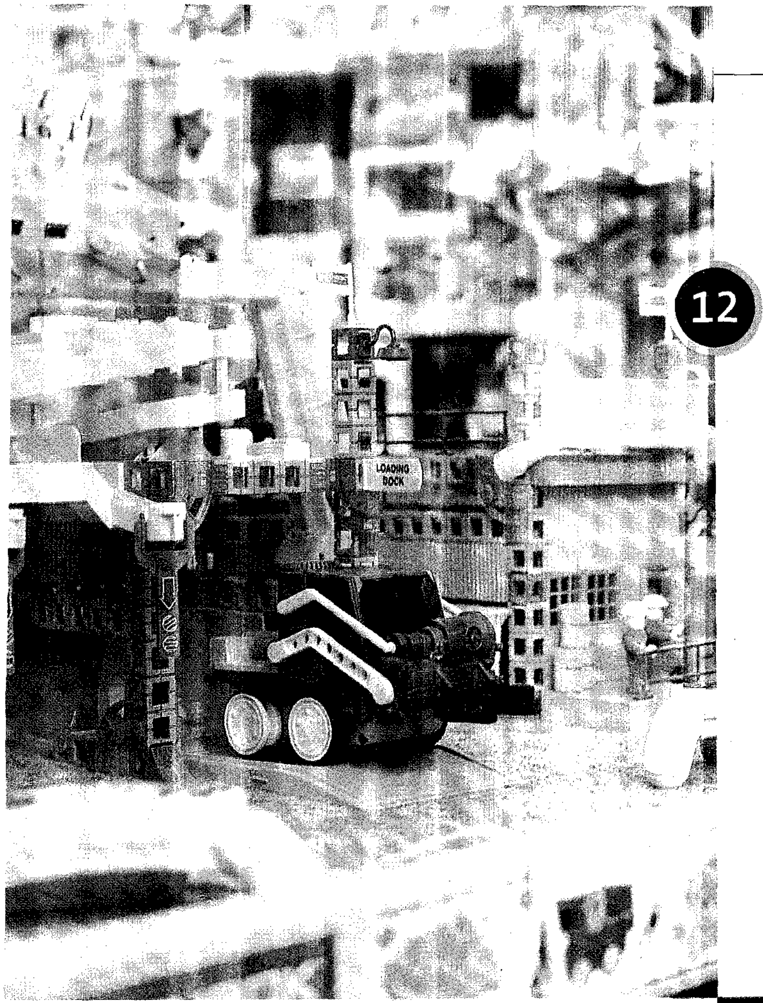


BABY GAP
680 Fifth Avenue,
near 54th Street
(977-7023)

11

It's certainly not your ordinary BabyGap: For its Fifth Avenue debut, the company has launched a luxe baby line—that is, everyone's favorites now done up in cashmeres, silks, velvets, and virgin wools. A cashmere ribbed **cardigan** *is $125; cashmere* **pants,** *$75; cashmere* **cap** *and* **booties,** *$25 each.*

Photograph: 11. Mark Weiss.



CHILDREN'S GENERAL STORE

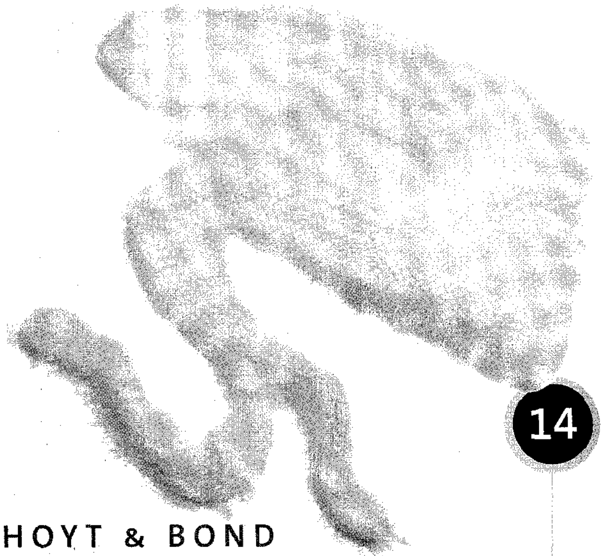
Grand Central Terminal, Lexington Passage
(682-0004); also, 2473 Broadway, near 92nd
Street (580-2723)

Laura Pintchik's original store has been named the best toy store in the city; her new outlet is equally splendid, crammed with unusual games (Spaceopoly, Wadjet, and Tipp-Kick), blocks, musical instruments, and craft kits, but her hottest item—loved by execs as well as kids—is the **Rokenbok System***, a German-made, Lego-compatible command deck with radio-controlled vehicles ($200).*

CALYPSO ENFANTS

284 Mulberry Street (965-8910)

Christiane Celle's ever-expanding NoLIta empire now includes a stylish little depot for terribly French children's clothing: Plaid wool **jumpers** *($65), Honoré cotton* **pants** *($70), and Aigle plastic* **boots** *($45) are among the mix.*

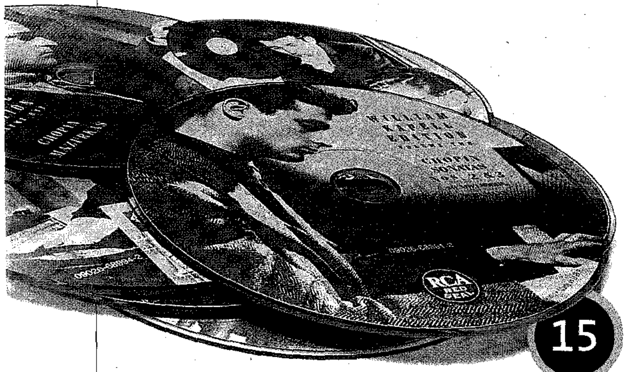


HOYT & BOND

248 Smith Street, near Degraw Street,
Brooklyn (718-488-8283)

Designer Elizabeth Beer's pocket-size shop is a destination point for Brooklyn parents in search of fabulous handmade kids' **sweaters** *($84) and* **mittens** *($28), and cozy canvas-twill jumpsuits ($95).*

Photographs: 12. Andrew Bordwin; 13. Don Freeman; 14. Mark Weiss.



15

VIRGIN MEGASTORE

52 East 14th Street (598-4666);
also, 1540 Broadway, near 46th
Street (921-1020)

Richard Branson's new 60,000-square-foot behemoth houses a stupendous collection of every type of music, including an impressive classical-music section where you'll find the **William Kapell Edition**, *a remastered CD set of the complete recorded work of this legendary American pianist ($127.99).*

16

PARKE & RONEN

176 Ninth Avenue, near 21st Street (989-4245)

Ronen Jehezkel and Parke Lutter vend spiffy, well-thought-out casualwear for men and women; popular right now are wool-flannel **jackets** *($245), wide-leg flat-front* **pants** *($110), and beaded wool-flannel* **bags** *($100).*

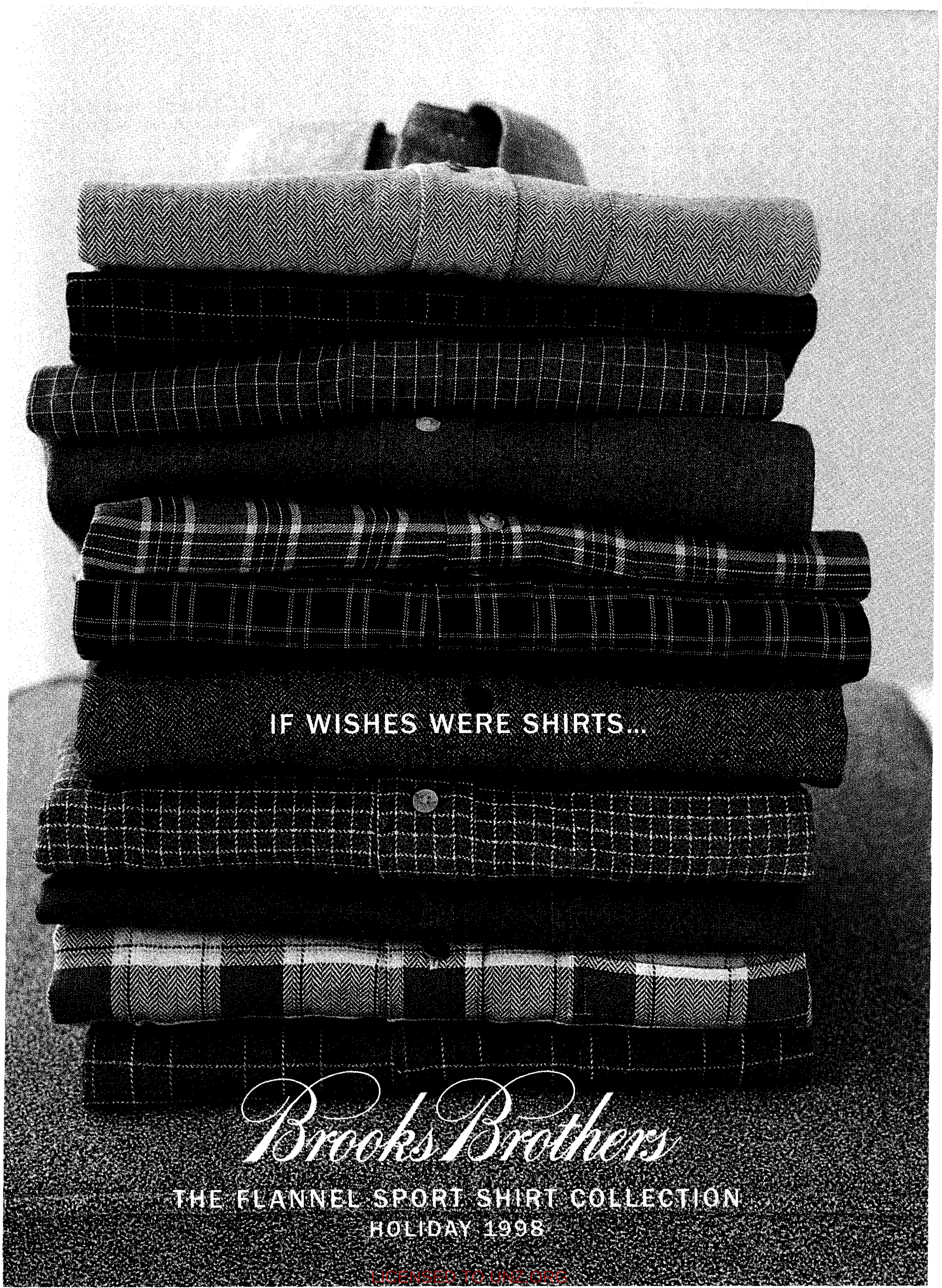
17

MOVADO: THE STORE

The Promenade at Rockefeller Center,
610 Fifth Avenue, near 49th Street (218-7555)

Along with its signature Museum Watch in dozens of transmutations, this sleek sliver of a store offers jewelry and home accessories of serious pedigree; handblown art-glass "Silhouette" **vases** *with sterling-silver bases are a case in point ($395 and $475).*

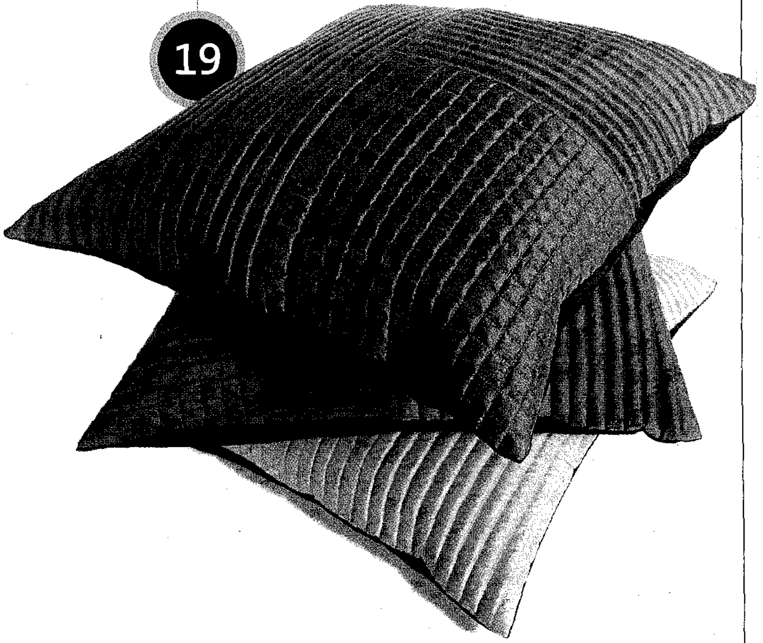
Photographs: 15. Mark Weiss; 16. Mark Seelen; 17. Don Freeman.


IF WISHES WERE SHIRTS...
Brooks Brothers
THE FLANNEL SPORT SHIRT COLLECTION
HOLIDAY 1998

AMARANTH INC.

77 Franklin Street (625-1246)

Quilted and stitched douppioni-silk **pillows** *($298) are as fresh and bold as the shop's hand-painted furniture.*



LOUIE

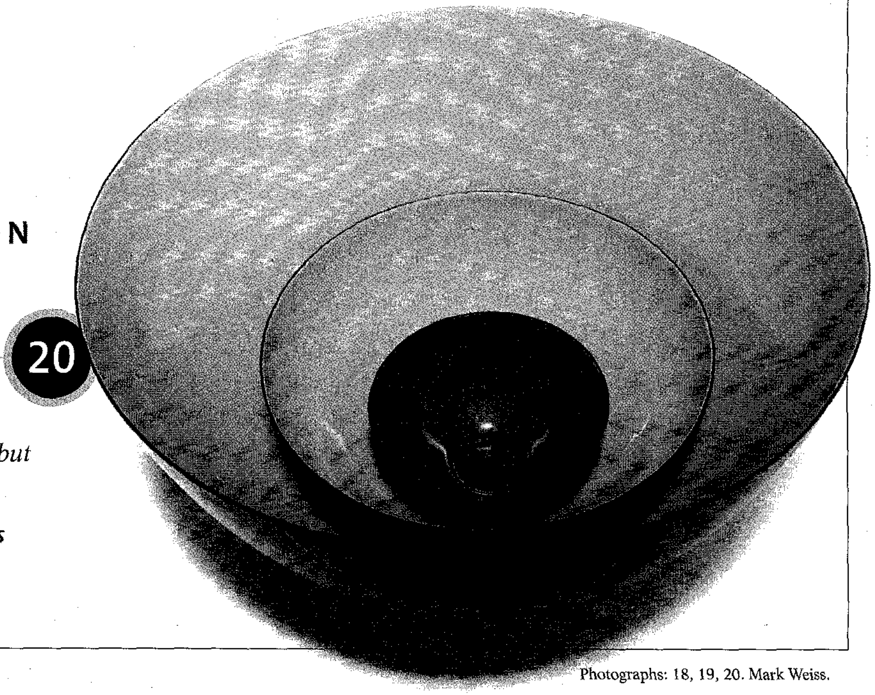
68 Thompson Street (274-1599)

Savvy owner Laura Pedone has put together a winning collection of clothing by four young designers, but not to be overlooked are Alan Hangad's highly original suede cutout **totes** *with clear vinyl insets ($150).*

R 20TH-CENTURY DESIGN

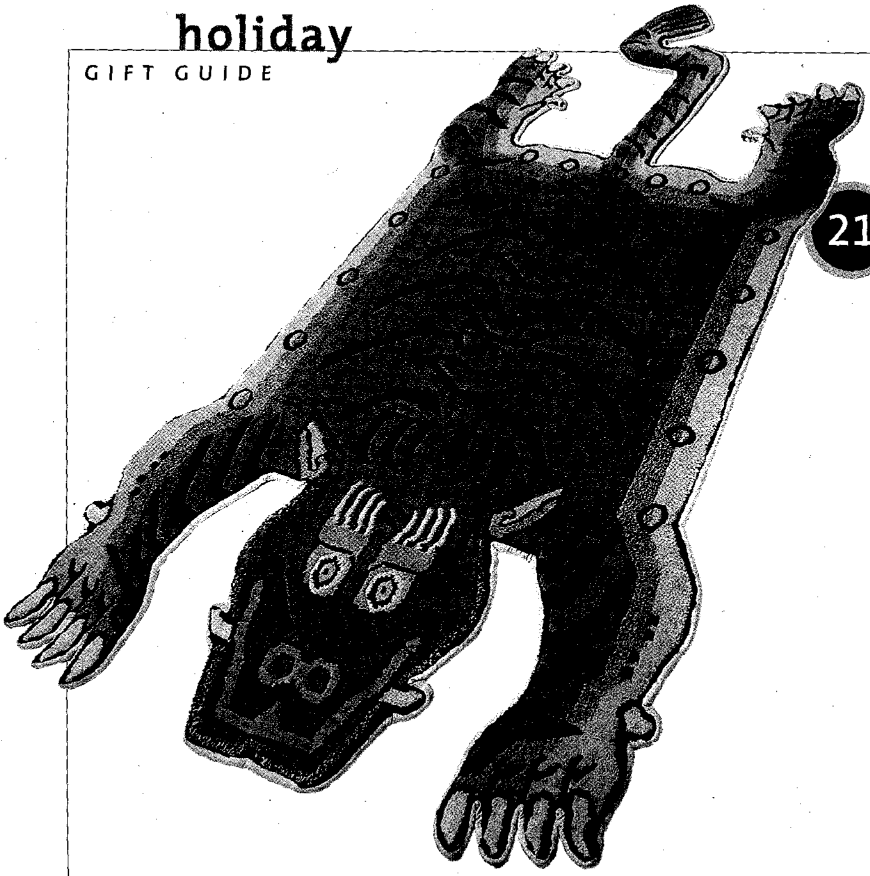
326 Wythe Avenue,
near South 1st Street, Brooklyn
(718-599-4385)

Zesty Meyers and Evan Snyderman's warehouse of a store in Williamsburg is a repository of twentieth-century furniture, but it's dotted with smaller treasures too, like modernist Scandinavian ceramics and Krenit's pressed-and-enameled-steel **bowls** *from the fifties ($85 to $175).*



Photographs: 18, 19, 20. Mark Weiss.

IF WISHES WERE SWEATERS...
Brooks Brothers
THE MERINO AND CASHMERE SWEATER COLLECTIONS
HOLIDAY 1998



21

SAKS FIFTH AVENUE

611 Fifth Avenue, near 49th Street (753-4000)

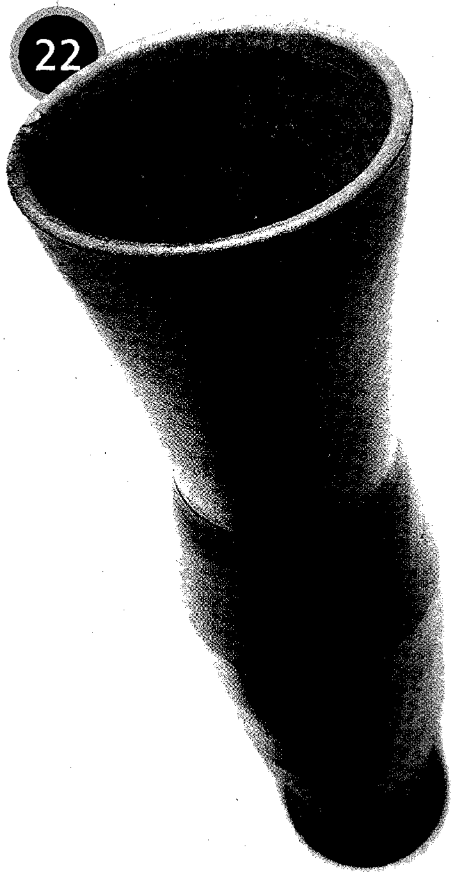
Frank McIntosh has gone a tad native in his new boutique on the eighth floor with handmade vegetable-dyed wool Tibetan tiger **rugs** *($985) and distressed-leather frames ($80), but he hasn't neglected his old standbys—hand-painted china, glitzy glassware, and swank linens.*

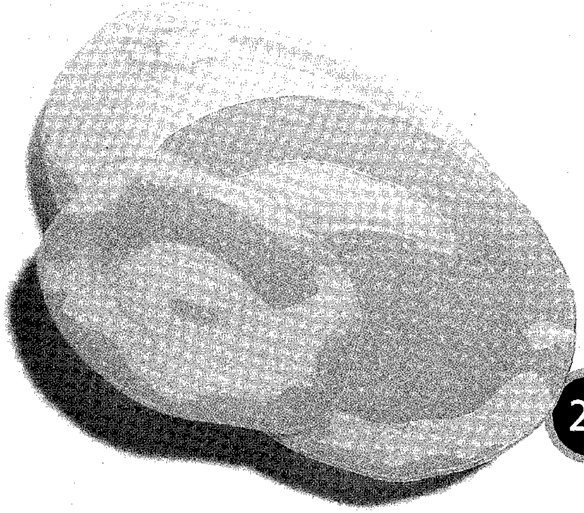
FELISSIMO

10 West 56th Street (247-5656)

Newly reopened after three months of tweaking, Felissimo is now awash with artists' handcrafted work. Gilles Caffier (a Frenchman who lives in Thailand) creates ceramic **vases** *that are a fusion of primitive and modern ($365).*

22





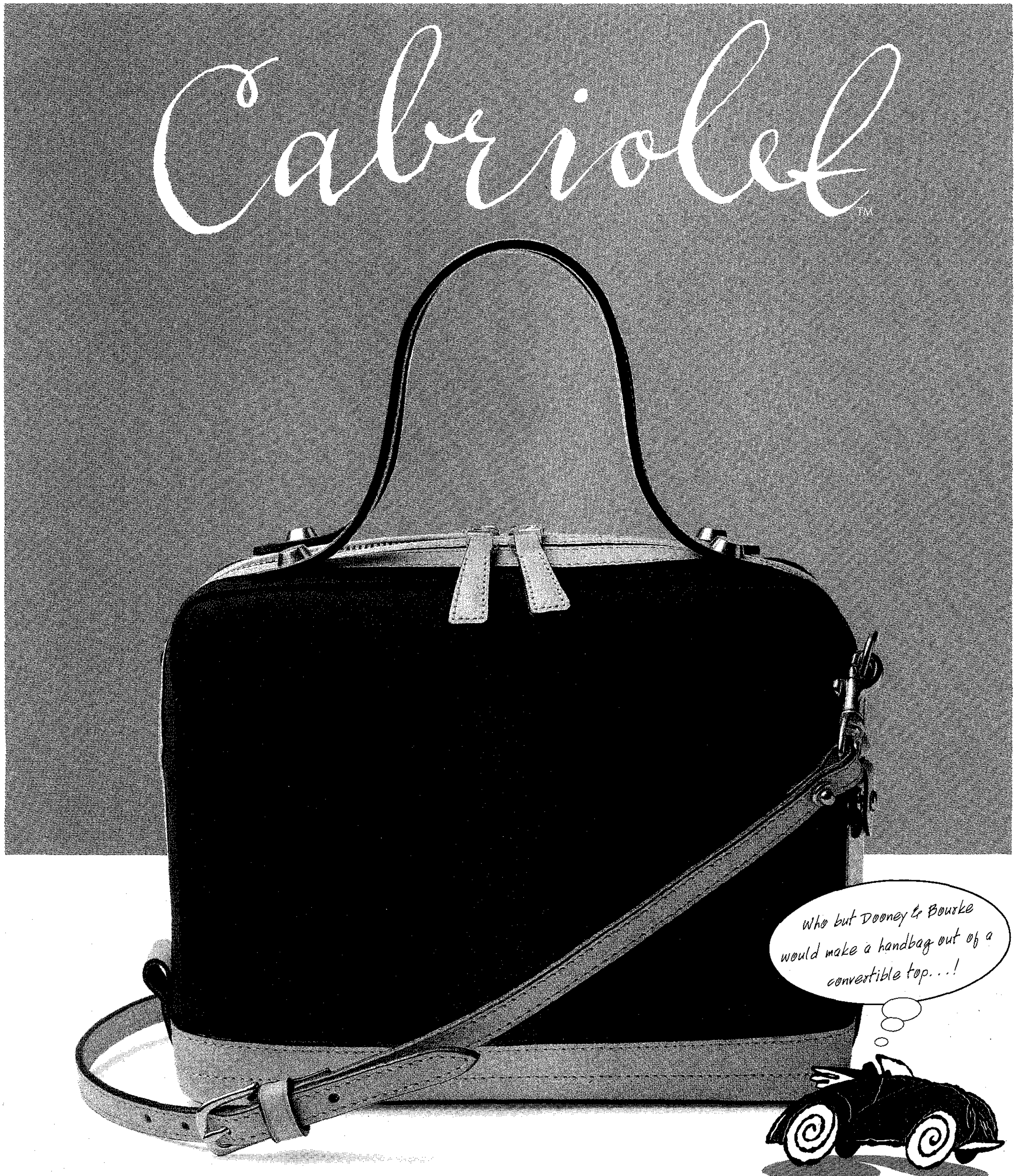
23

HENRI BENDEL

712 Fifth Avenue, near 55th Street (247-1100)

It's all rather Zen-like and serene on the newly redone fourth floor, where the Bendel Home collection is artfully displayed: Joseph Conforti's tall cylindrical raku vases ($155 and $175) and Izabell Lam's nesting glacier **plates** *($23, $30, and $37) are among the must-haves.*

Photographs: 21. William Castellana; 22. Mark Weiss; 23. William Castellana.


Cabriolet™
Who but Dooney & Bourke would make a handbag out of a convertible top...!

DOONEY & BOURKE

GENUINE *Cabriolet*™ CLOTH

New York: 759 Madison Ave. 212-439-1657, Trump Tower at Fifth Ave. and 57th St. 212-308-0520
Honolulu: 2335 Kalakaua Ave. #101 808-922-0055 **Catalog:** 800-813-9781 **www.dooney.com**

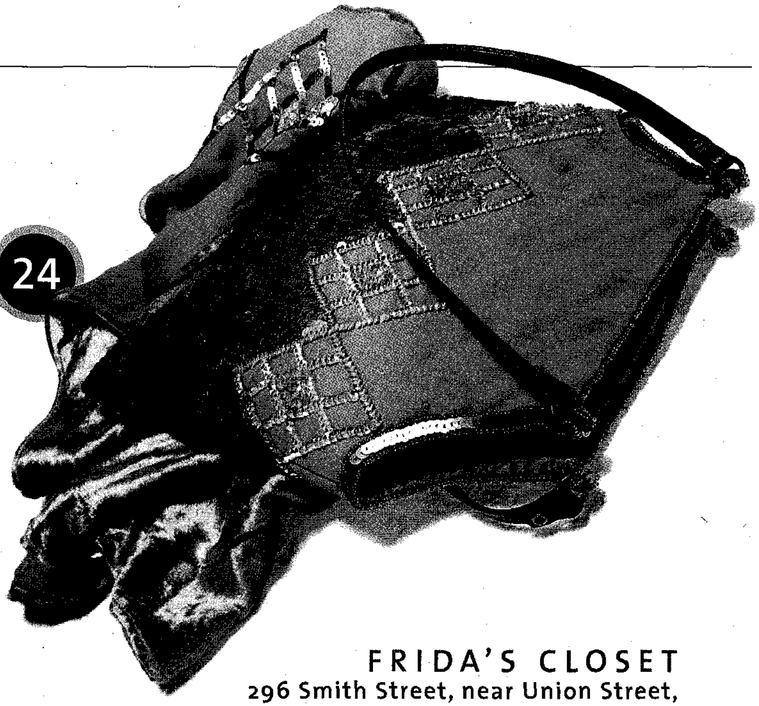
NY 118

JAMIN PUECH

252 Mott Street (334-9730)

Benoit Jamin and Isabelle Puech's Mott Street outpost is modeled after its Parisian cousin and charmingly cluttered with opulent fin de siècle–inspired silk-satin-and-sequined evening ***purses*** *($250) and luxe* ***scarves*** *($145).*

24

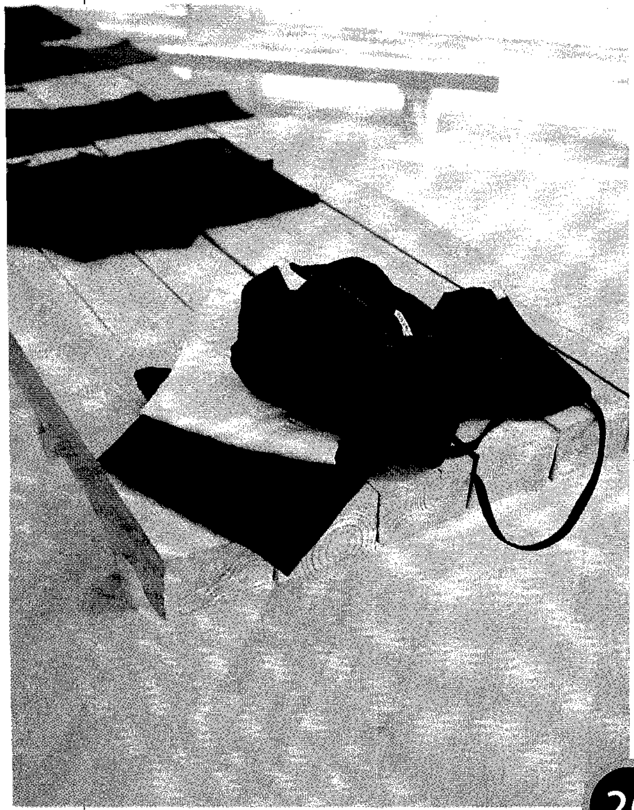


FRIDA'S CLOSET

296 Smith Street, near Union Street,
Brooklyn (718-855-0311)

Sandra Paez's tiny storefront is also her atelier, and it's loaded with her hot fashion looks, like cropped-sleeve V-neck spandex ***tops*** *($56), knee-length jacquard* ***skirts*** *($62), hand-knit wool* ***cloches*** *($80), and vintage-ish* ***jackets*** *($98).*

25



26

NOVA USA

100 Stanton Street (228-6844)

In a shop as spare as their menswear, Tony Melillo (the designer) and partner Greg Frehling broker perfect ***pea coats*** *($165), easy judo-style cotton-and-wool* ***pants*** *($66), and zip-up fleece* ***jackets*** *($92), mostly in white, gray, black, and navy blue—the palette of the instant.*

Photographs: 24. Mark Weiss; 25. Mark Seelen; 26. Don Freeman.

27

PLEATS PLEASE

128 Wooster Street (226-3600)

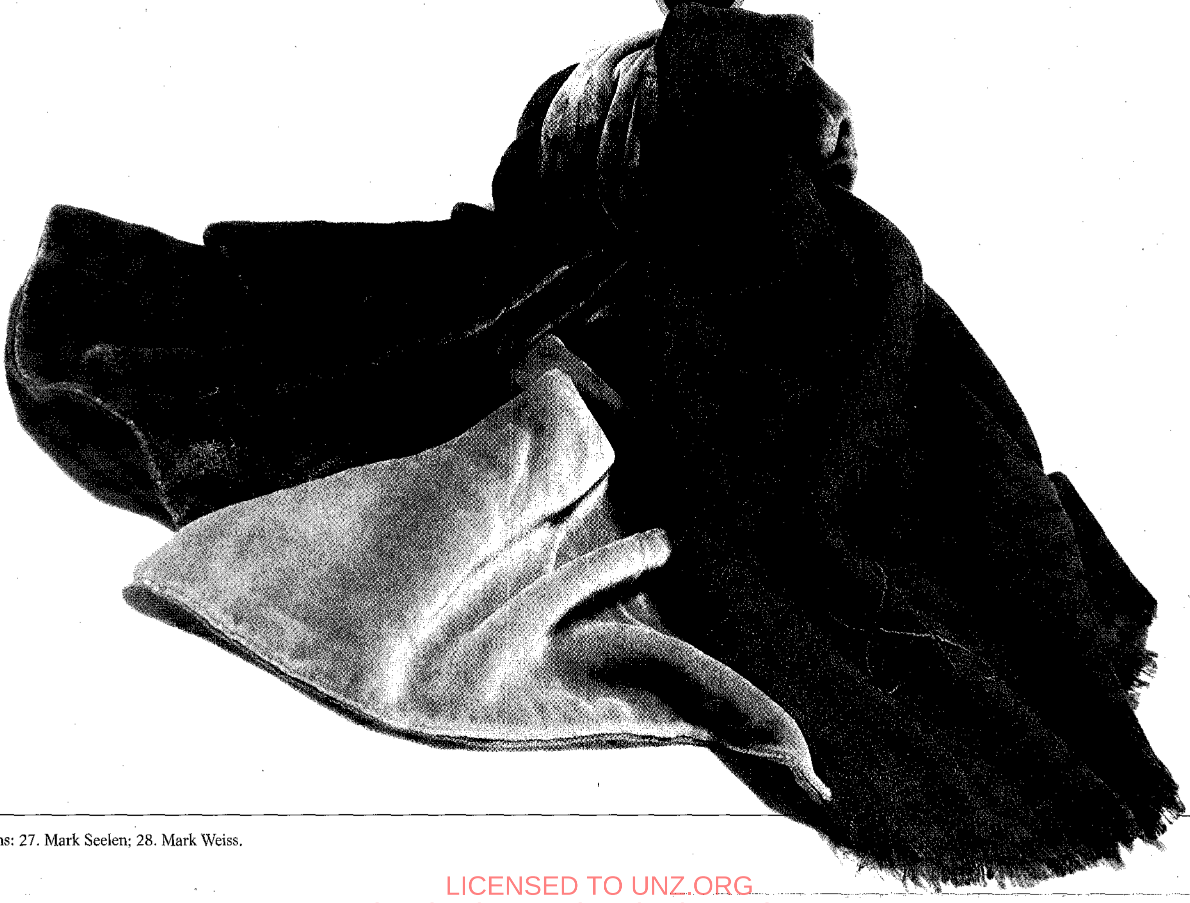
Issey Miyake's simpler, more accessible (and cheaper) designs occupy this shoebox-size SoHo storefront; they're polyester, lightweight, wrinkle-free, and permanently pleated (mock-turtleneck **top***, $185; long* **skirt***, $210).*

FRÉDÉRIC FEKKAI STYLE DE PROVENCE

874 Madison Avenue, near
71st Street (583-3300)

Dotted with this superstar hairstylist's full line of hair and beauty products, this sunny boutique also offers assorted handbags, small leather goods, French lavender sachets, and soft and sensuous silk-velvet and silk-and-cashmere **scarves** *($235 and $295).*

28



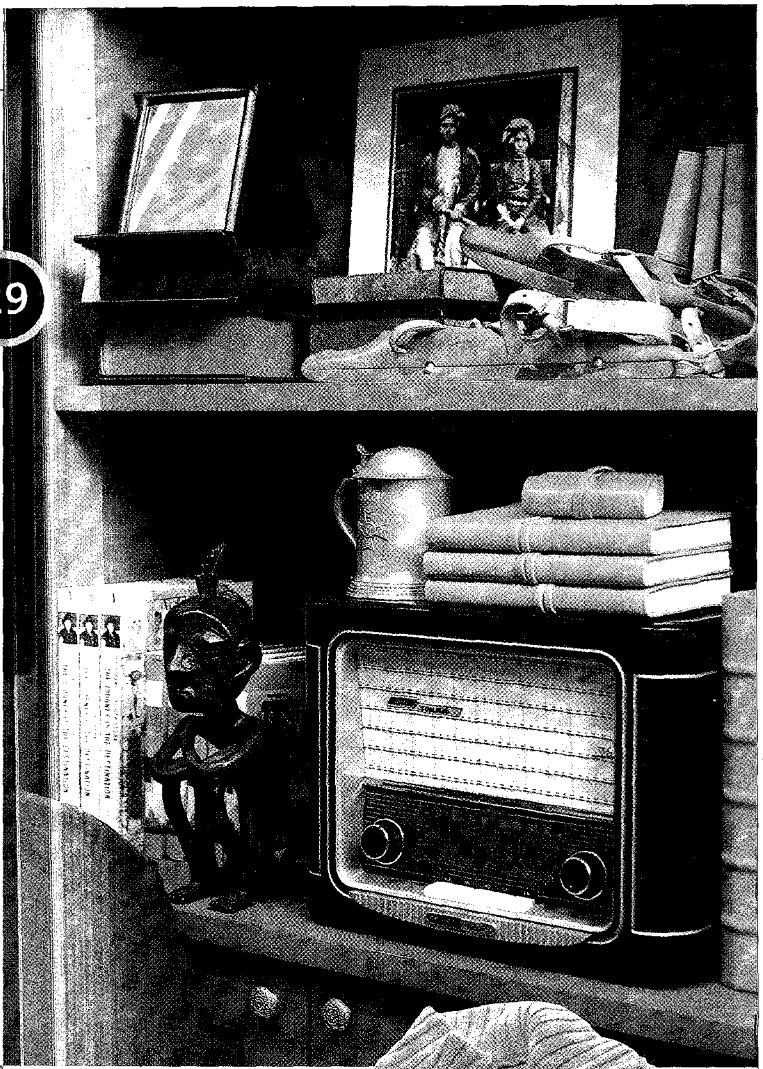
Photographs: 27. Mark Seelen; 28. Mark Weiss.

J. PETERMAN

89 East 42nd Street, at Grand Central Terminal (370-0855)

The peripatetic John Peterman's curious catalogue comes to life, sort of, in his New York store, which is charmingly cluttered with clothing, home accessories, serious cookwares, antique jewelry, vintage posters, luggage, and bath and beauty stuff—all installed in themed vignettes. One such, the well-appointed wood-paneled library, is equipped with a reproduction vintage Grundig **radio** *($249), an old beer* **stein** *($89), leather* **journals** *($65), Sumatra* **bookends** *($125), and vintage Dutch* **skates** *($150).*

29

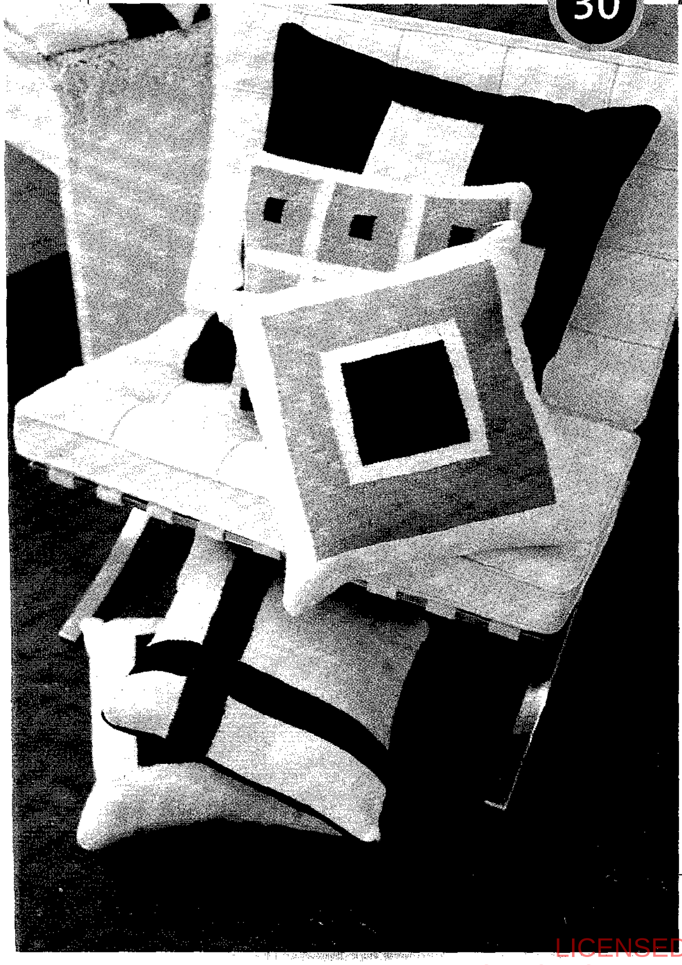


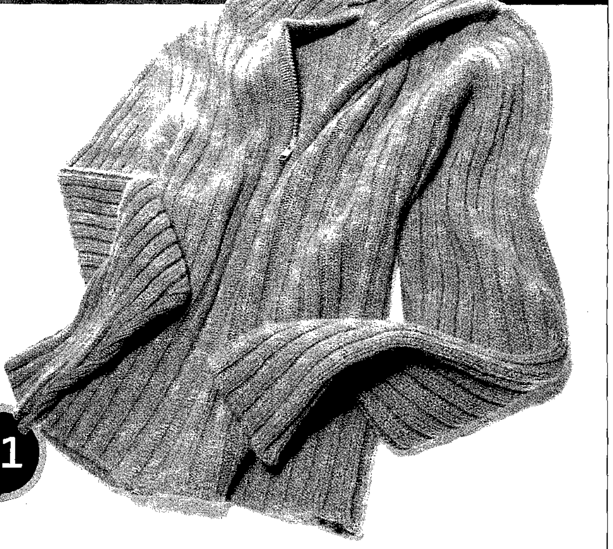
JONATHAN ADLER

465 Broome Street (941-8950)

Artist Jonathan Adler, whose retro pottery graces all the poshest apartments, has introduced weavings in his minute jewel of a shop: Adler designs these Marimekko-meets–Machu Picchu **pillows**, *then has them handwoven in Peru ($85 and $155).*

30





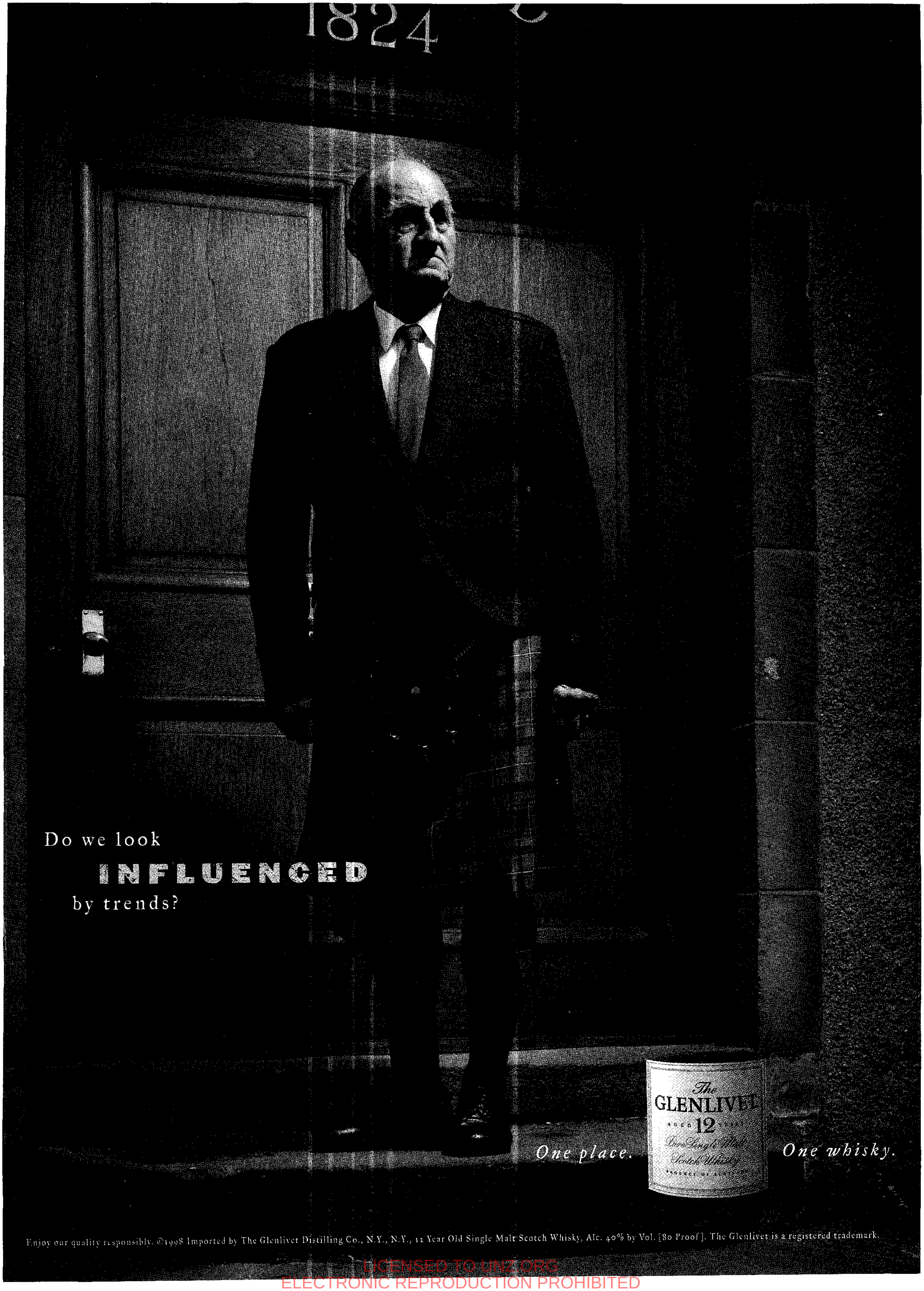
31

LUCIEN PELLAT-FINET

226 Elizabeth Street (343-7033)

Celeb types are snapping up this Paris designer's handmade four-ply cashmere sweaters. Case in point: this women's ribbed zipper **jacket** *($1,350)—though the ultra-long cashmere scarves in brights and pales ($395) are also hot.*

Photographs: 29. Andrew Bordwin; 30. Don Freeman; 31. Mark Weiss.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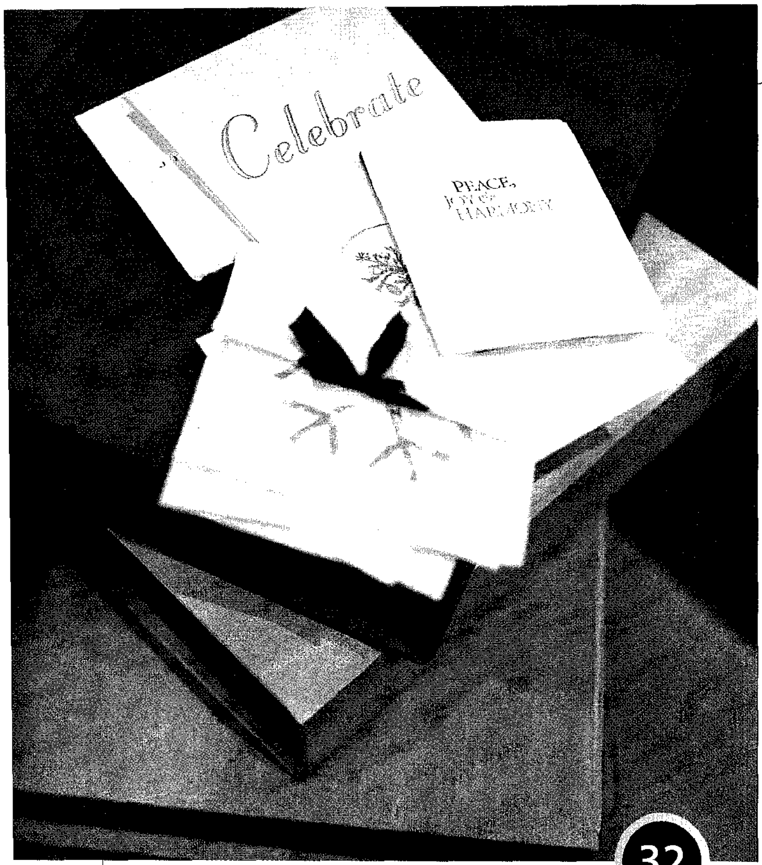

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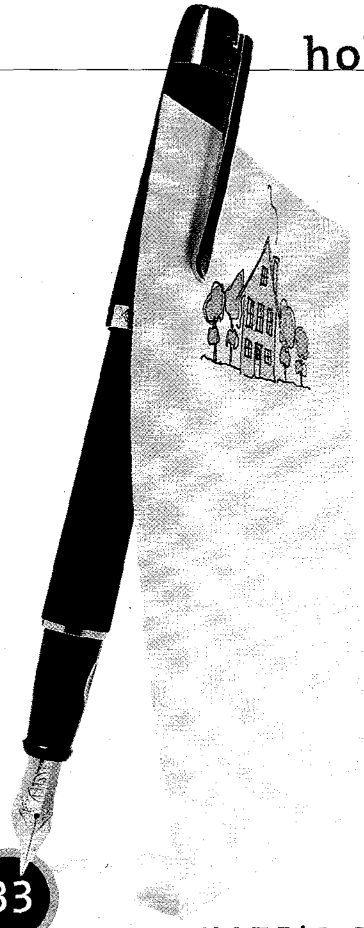


33

BERGDORF GOODMAN

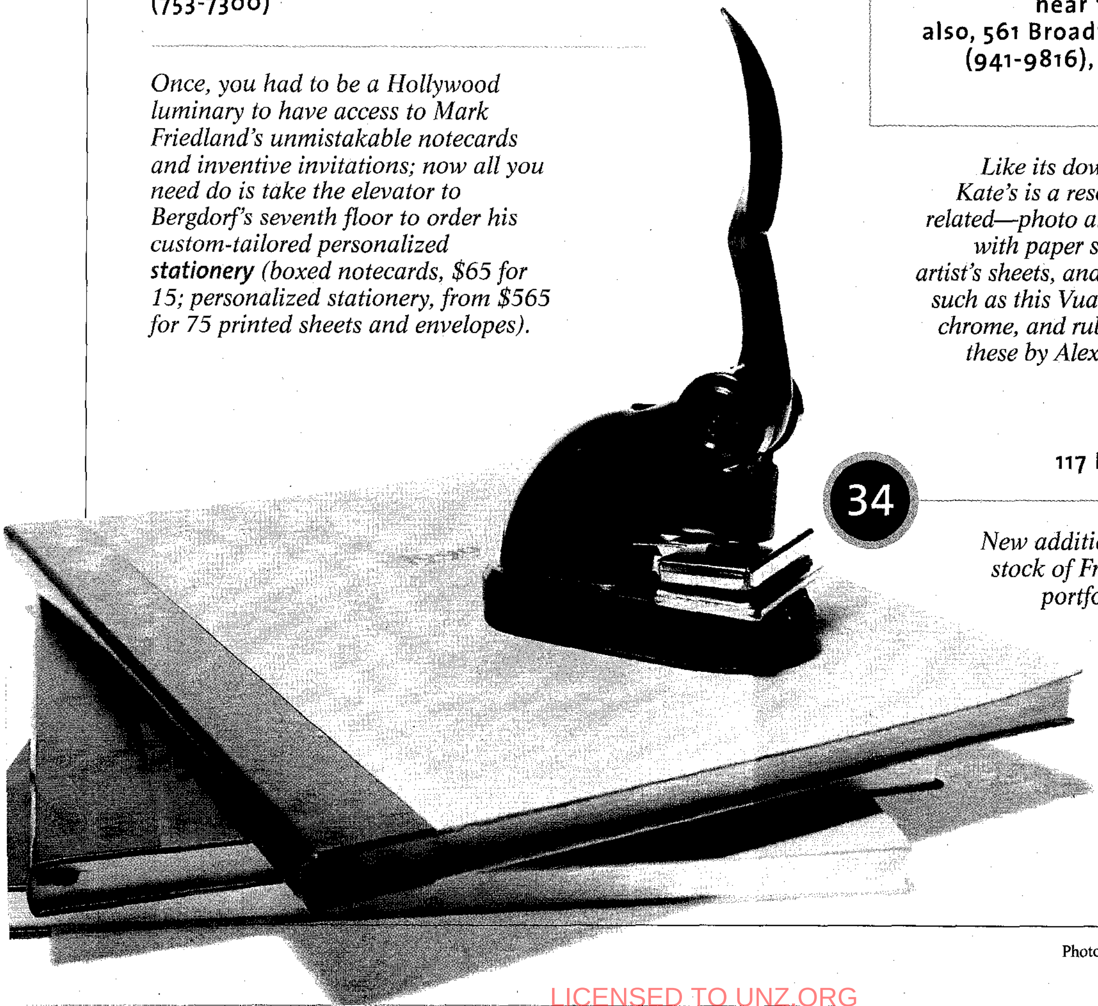
754 Fifth Avenue, at 57th Street
(753-7300)

Once, you had to be a Hollywood luminary to have access to Mark Friedland's unmistakable notecards and inventive invitations; now all you need do is take the elevator to Bergdorf's seventh floor to order his custom-tailored personalized ***stationery*** *(boxed notecards, $65 for 15; personalized stationery, from $565 for 75 printed sheets and envelopes).*

KATE'S PAPERIE

1282 Third Avenue,
near 73rd Street (396-3670);
also, 561 Broadway, near Prince Street
(941-9816), and 8 West 13th Street
(633-0570)

Like its downtown sisters, the uptown Kate's is a resource for everything paper-related—photo albums and journals, lamps with paper shades, scads of handmade artist's sheets, and, of course, ***fountain pens****, such as this Vuarnet beauty made of brass, chrome, and rubber ($78), and* ***notecards****, these by Alexander Wood ($22 for ten).*



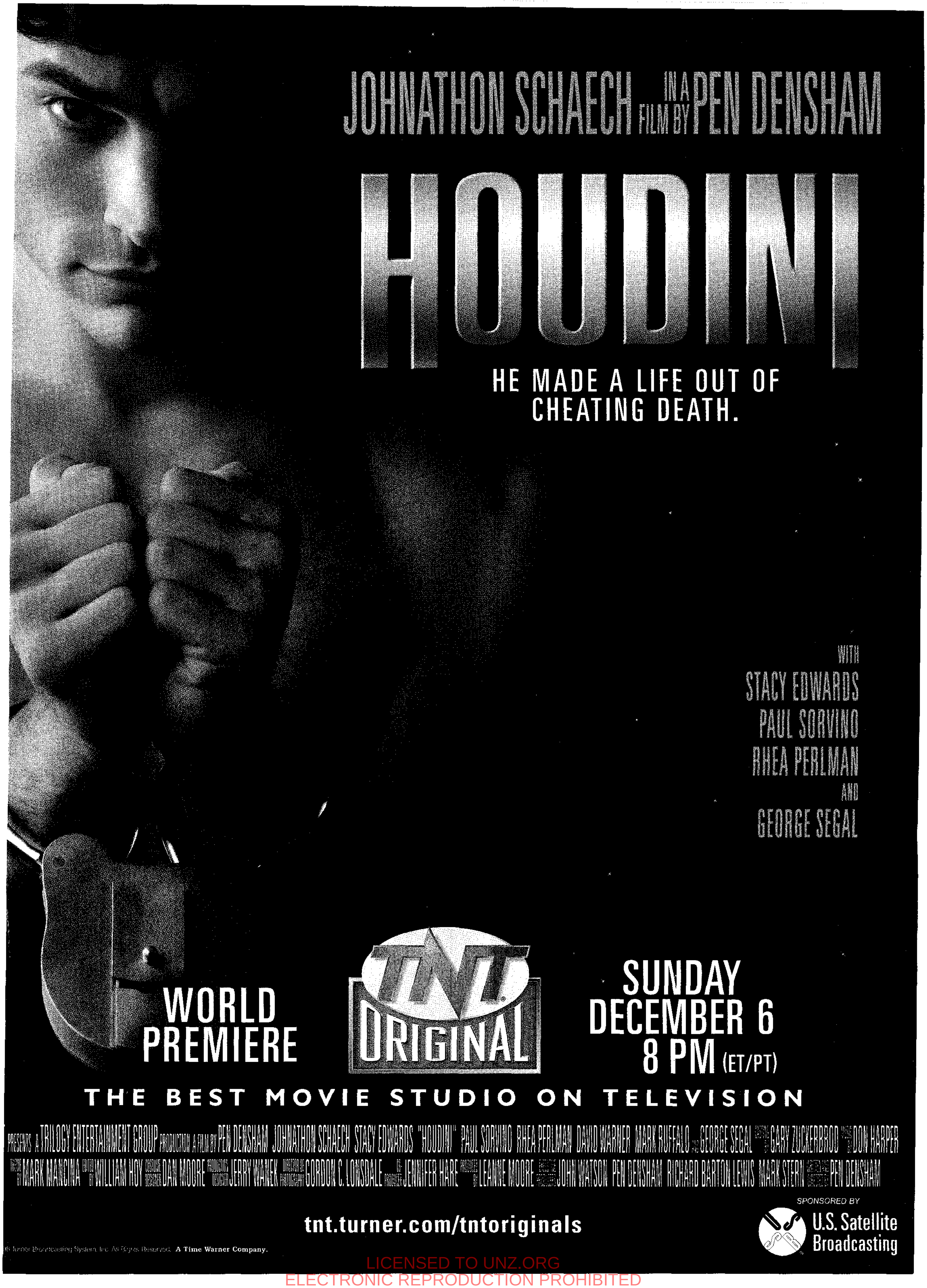
34

PAPIVORE

117 Perry Street (627-6055)

New additions to Laurie McLendon's stock of French papers, albums, and portfolios in striking colors and bold textures are matte-linen ***agendas*** *($40) and chrome* ***embossers*** *with envelope inserts ($70).*

Photographs: 32. Don Freeman; 33, 34. Mark Weiss.



JOHNATHON SCHAECH IN A FILM BY PEN DENSHAM

HOUDINI

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WITH
STACY EDWARDS
PAUL SORVINO
RHEA PERLMAN
AND
GEORGE SEGAL

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THEME BY MARK MANCINA EDITED BY WILLIAM HOY COSTUME DESIGNER DAN MOORE PRODUCTION DESIGNER JERRY WANEK DIRECTOR OF PHOTOGRAPHY GORDON C. LONSDALE CO-PRODUCER JENNIFER HARE PRODUCED BY LEANNE MOORE JOHN WATSON PEN DENSHAM RICHARD BARTON LEWIS MARK STERN PEN DENSHAM

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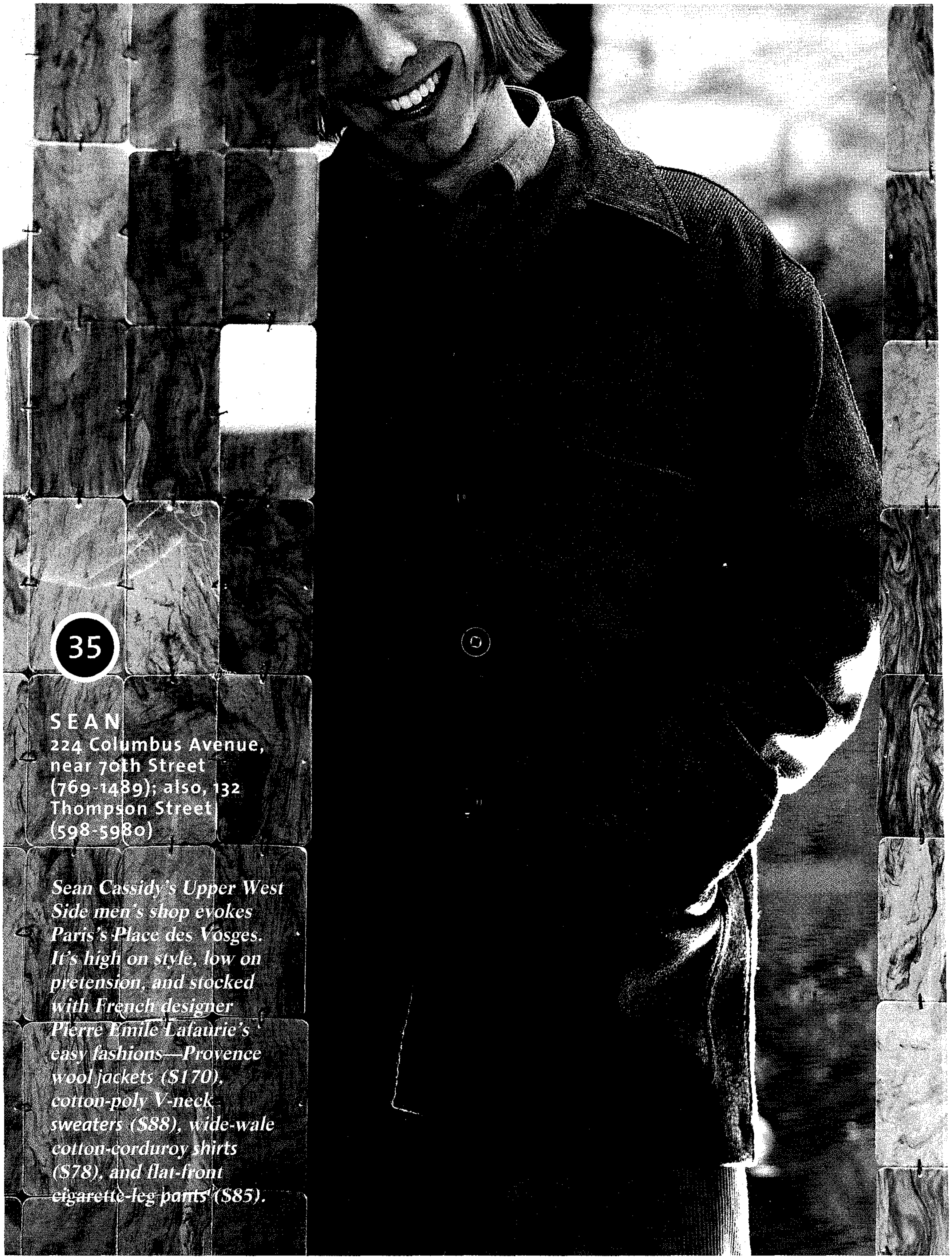
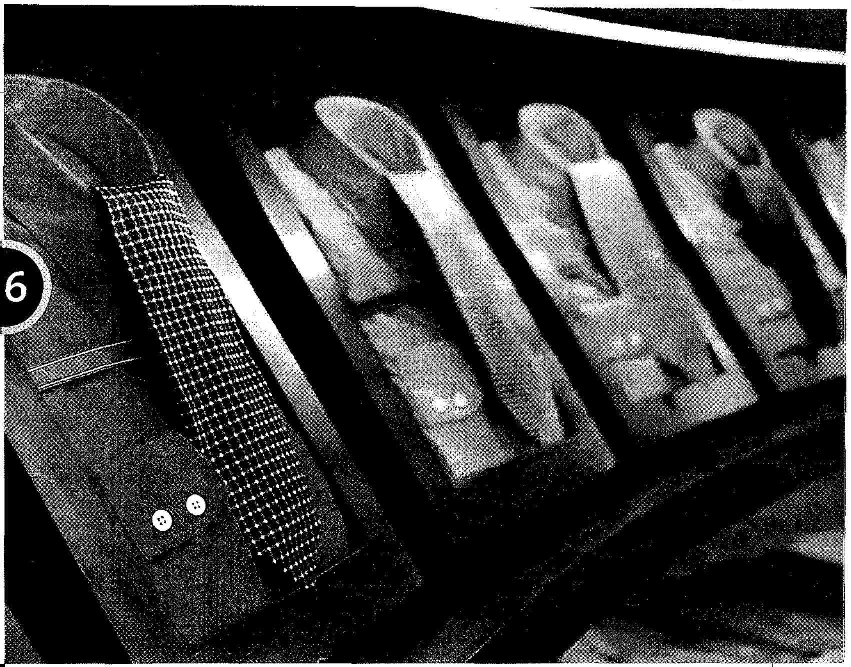


35

SEAN
224 Columbus Avenue,
near 70th Street
(769-1489); also, 132
Thompson Street
(598-5980)

Sean Cassidy's Upper West Side men's shop evokes Paris's Place des Vosges. It's high on style, low on pretension, and stocked with French designer Pierre Emile Lafaurie's easy fashions—Provence wool jackets ($170), cotton-poly V-neck sweaters ($88), wide-wale cotton-corduroy shirts ($78), and flat-front cigarette-leg pants ($85).

Photograph: 35. Mark Seelen.

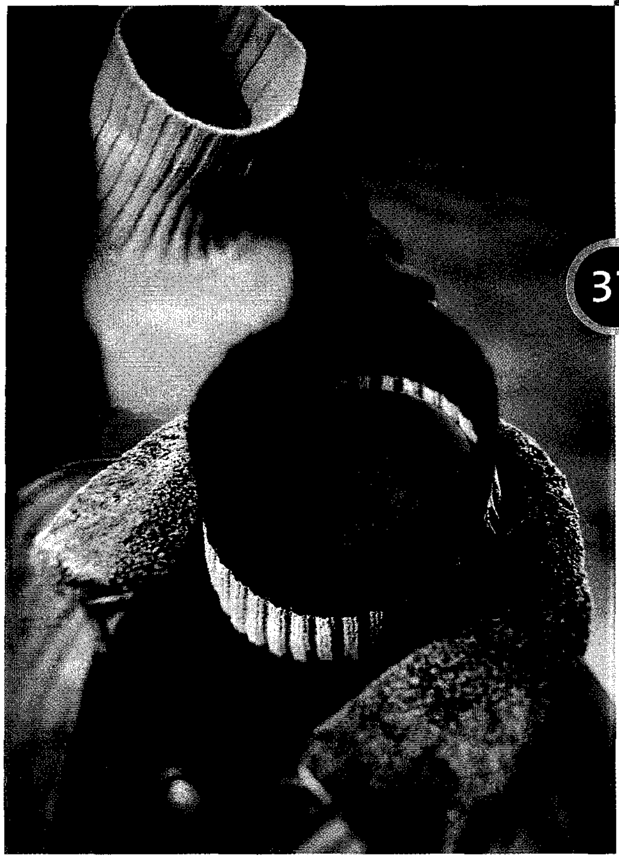


36

BROOKS BROTHERS

346 Madison Avenue, at 44th Street
(682-8800)

Serene, clubby, and well appointed, the new sixth floor houses Brooks's luxurious hand-tailored clothing, bench-made shoes, and haute furnishings and accessories, such as Egyptian Giza cotton dress **shirts** *($128 to $158) and English woven-silk seven-fold* **ties** *($98 to $178).*

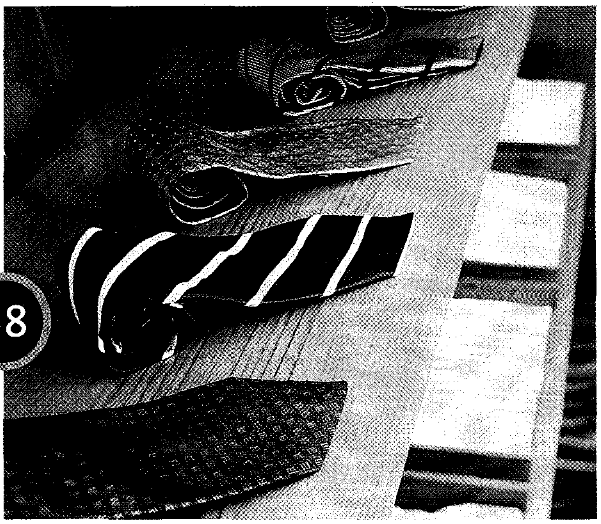


37

LORD & TAYLOR

424 Fifth Avenue, at 39th Street (391-3344)

Young and sporty are the looks in Lord & Taylor's recently expanded tenth-floor men's department, so there's now an exhaustive inventory of all the coveted names: Polo Ralph Lauren, CK, Nautica, and Tommy Hilfiger. Tommy **leather jackets** *with shearling collars are $550, the quilted* **wool jackets** *$295, and wool* **sweaters** *are $135 and $220.*



38

BARNEYS NEW YORK

660 Madison Avenue, at 61st Street (826-8900)

The Oxxford name is not new to Barneys, but its location (suits are now on the seventh floor) and expanded digs (triple the old space) are, so now there's room on other floors for more Oxxford-wear like cotton **dress shirts** *with end-on-end French cuffs ($265) and opulent Italian woven-silk* **ties** *($110).*

Photographs: 36. Andrew Bordwin; 37, 38. Mark Seelen.

DOLCE & GABBANA

825 Madison Avenue, near 69th Street (249-4100)

The high fashions favored by assorted luminaries are ensconced in an appropriately lavish and rather intimidating space, but—surprise—in addition to gold-embroidered coats for $41,850, this shop offers more affordable treats, like fab leopard shoes ($355), DG nickel key chains ($60 to $70), and his-and-hers animal-print terry-cloth **slipper-and-fragrance sets** *($65 and 75).*

PHILOSOPHY DI ALBERTA FERRETTI

452 West Broadway (460-5500)

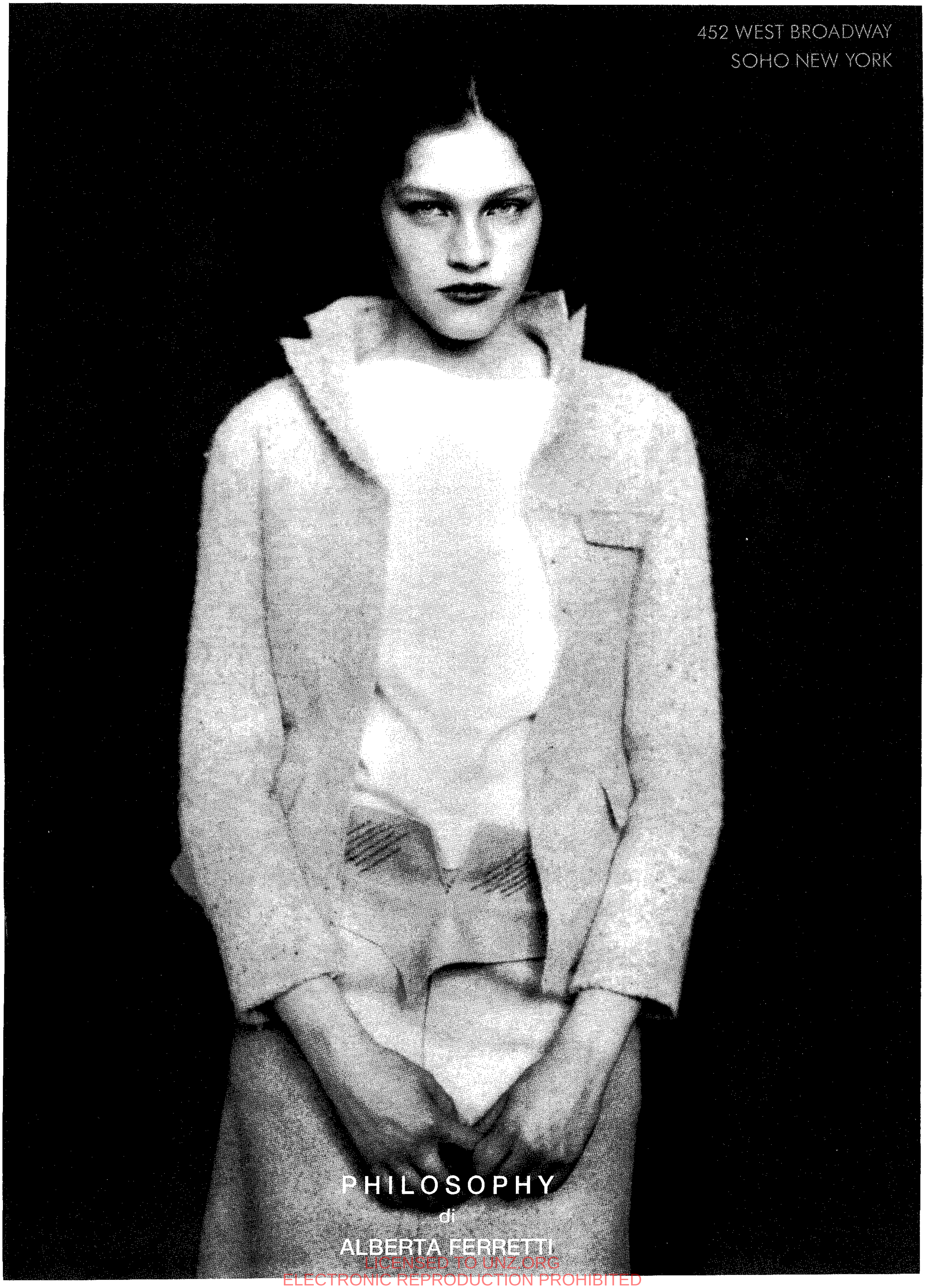
This sun-drenched glass-and-steel storefront houses Philosophy, Ferretti's feminine, sexy, and younger secondary line, which translates into body-skimming scoop-neck velvet dresses ($630) and crocheted wool-and-poly **sweater-set** *confections ($540).*

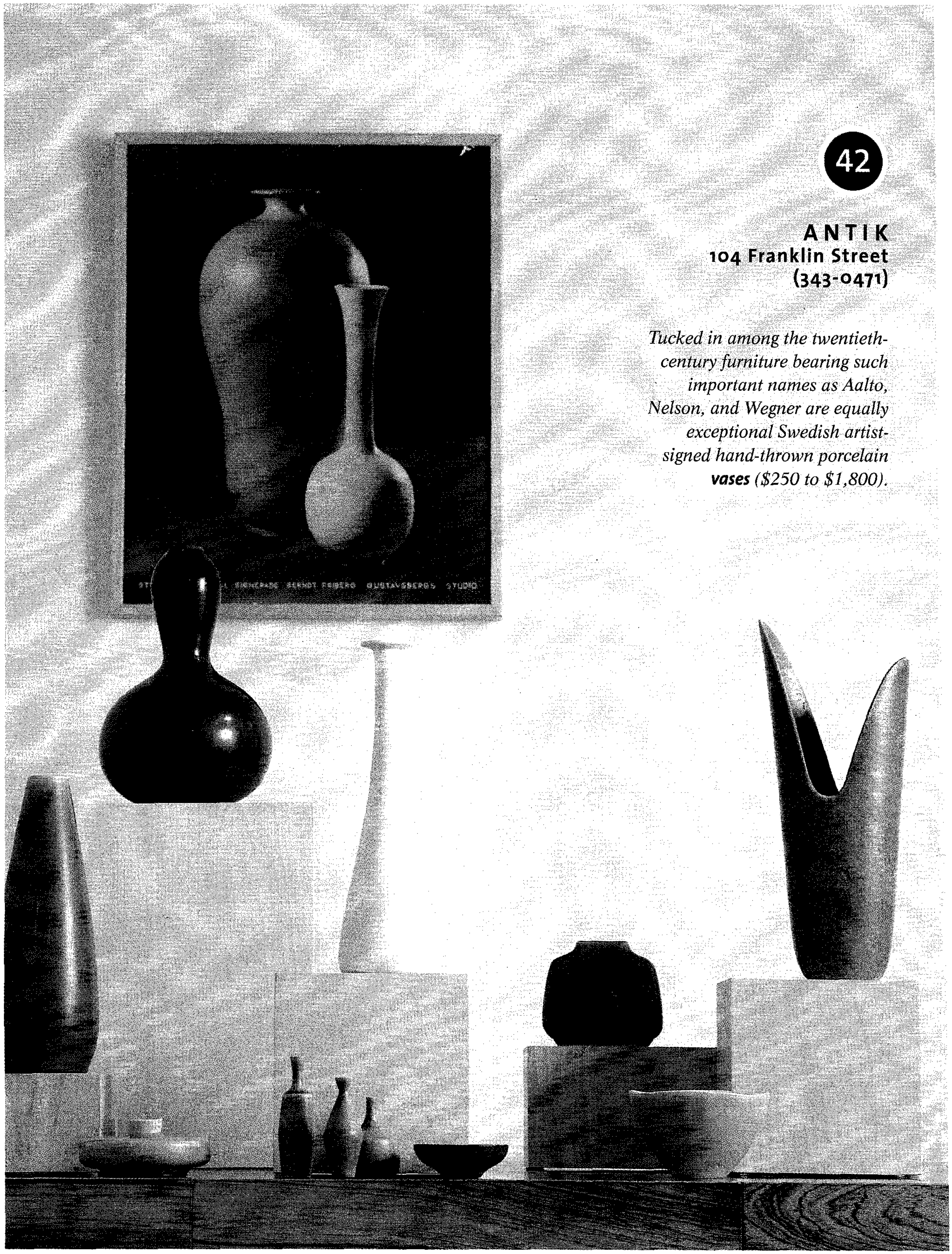
THE BROWNSTONE

2032 Fifth Avenue, near 125th Street (996-7980)

Located in a turn-of-the-century brownstone, the shop is as much a lifestyle boutique as a clothing store, and it's stocked with a heady mix of homewares, beauty and bath products, and paintings and sculptures, along with eveningwear, suits, hats, and all manner of bags, including jumbo denim-and-mud-cloth **totes** *($30).*

Photographs: 39, 40, 41, Mark Weiss.


452 WEST BROADWAY
SOHO NEW YORK
PHILOSOPHY
di
ALBERTA FERRETTI


SIGNERADE BERNDT FRIBERG GUSTAVSBERGS STUDIO

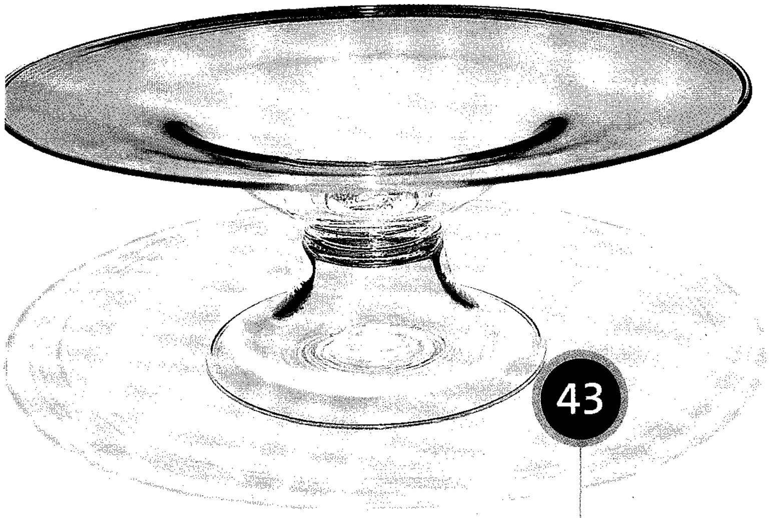
42

ANTIK

104 Franklin Street
(343-0471)

Tucked in among the twentieth-century furniture bearing such important names as Aalto, Nelson, and Wegner are equally exceptional Swedish artist-signed hand-thrown porcelain ***vases*** *($250 to $1,800).*

Photograph: 42. Andrew Bordwin.


43

FURNITURE CO

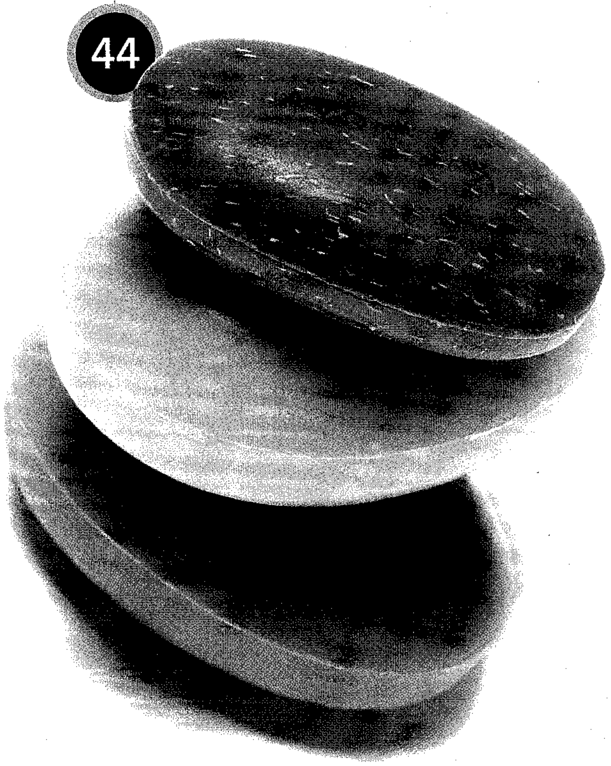
818 Greenwich Street (352-2010)

Owner and designer David Schaefer purveys furniture (his own and others') in his loft-size spartan showroom, along with some fabulous glassware, like master glassblower William Gudenrath's crystal ***platters*** *($70 to $195).*

AVON CENTRE

Trump Tower, 725 Fifth Avenue,
near 56th Street (755-2866)

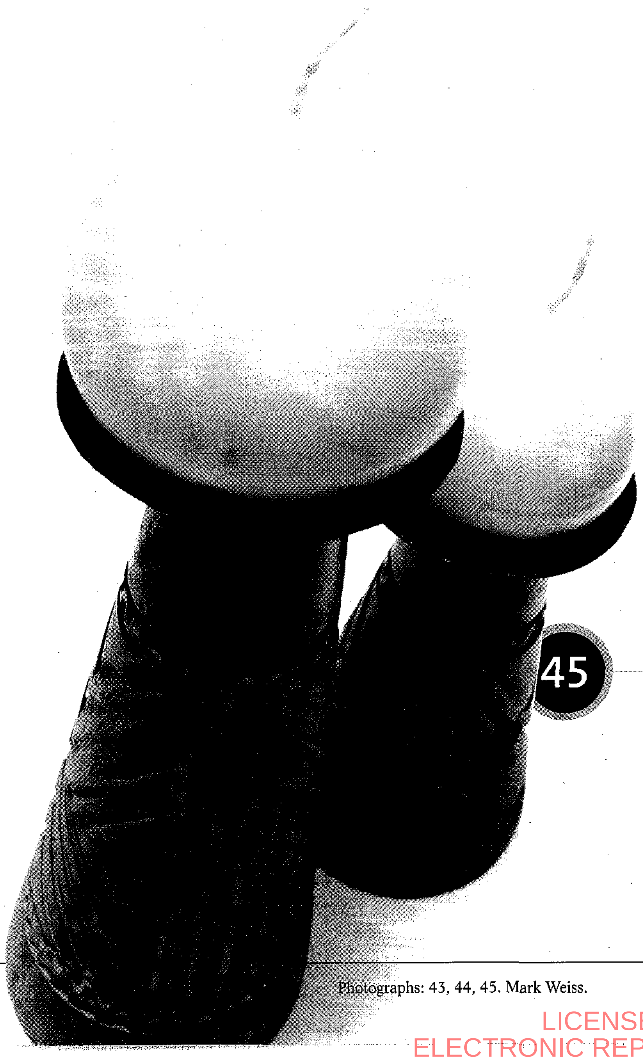
In addition to a spa and salon, the six-floor Centre has a shop so New Yorkers can actually cart home their favorite Avon products, including these French-milled ***soaps*** *in such provocative scents as Winning Performance, Electricity, and Tone and Taut ($8).*


44

THE HARLEM COLLECTIVE

2533 Eighth Avenue, near 135th Street (368-0520)

Georgia Burton's storefront is brimming with handmade dolls, hats, throws, vases, candles, and candlesticks, many, like these handcrafted wood ***candlesticks****, from Africa ($55 for three).*


45

Photographs: 43, 44, 45. Mark Weiss.

MACY'S HERALD SQUARE

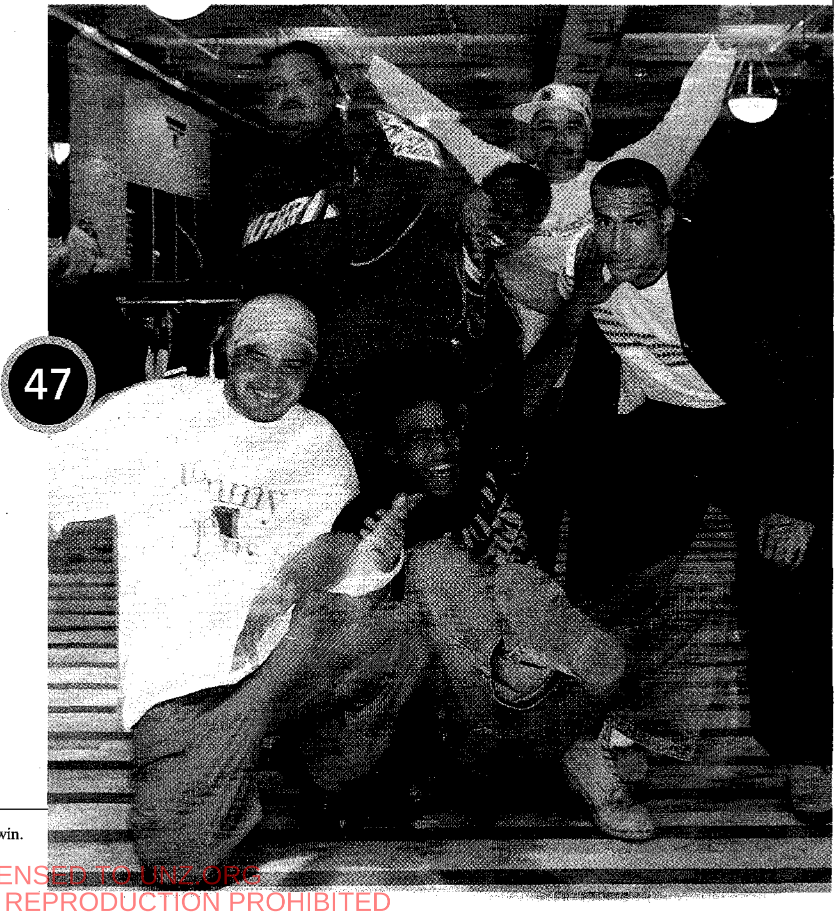
151 West 34th Street (695-4400)

The cool kids' garb installed on Macy's refurbished and expanded seventh floor includes all the must-haves (Hilfiger, CK, Polo Sport, Nautica, Esprit) and such of-the-moment looks as Starter's nylon-and-poly-filled Yankees **baseball jackets** *($85; small to extra large).*

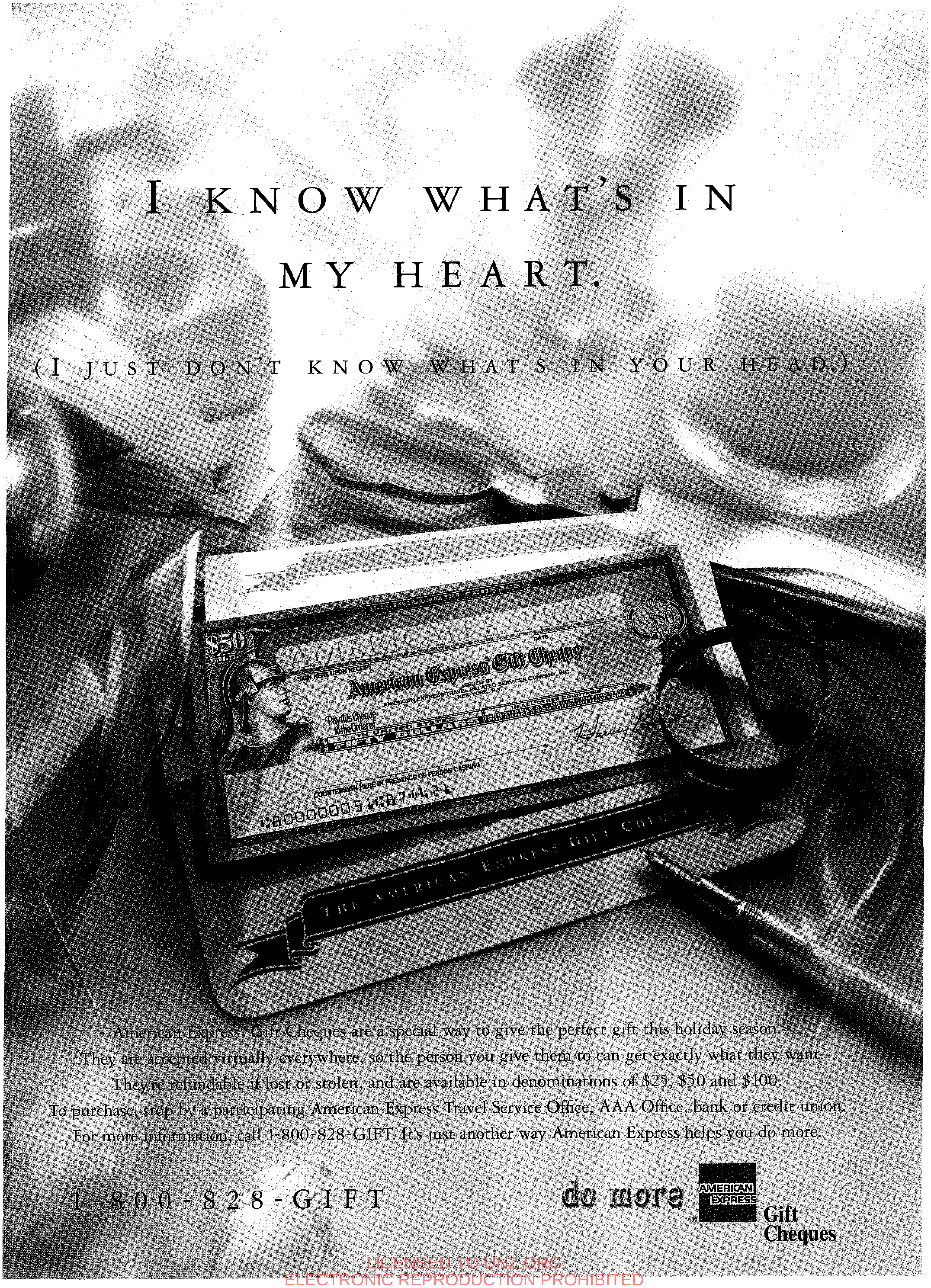
SCHEME

303 West 125th Street (678-2249)

Tommy fans will find acres of his **T-shirts** *($22),* **sweats** *($49),* **jeans** *($68), and goose-filled* **jackets** *($195) in this shiny supermarket of cool casual garb, yet Polo Sport, Nautica, and Donna Karan have not been slighted.*



Photographs: 46. Mark Weiss; 47. Andrew Bordwin.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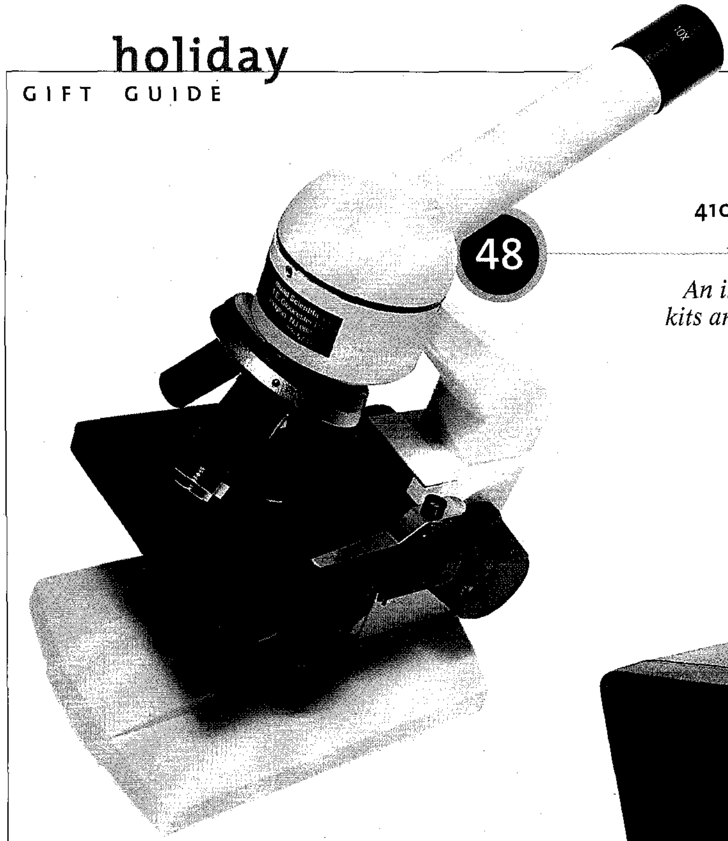


48

UNIQUE SCIENCE

410 Columbus Avenue, near 80th Street (712-1899)

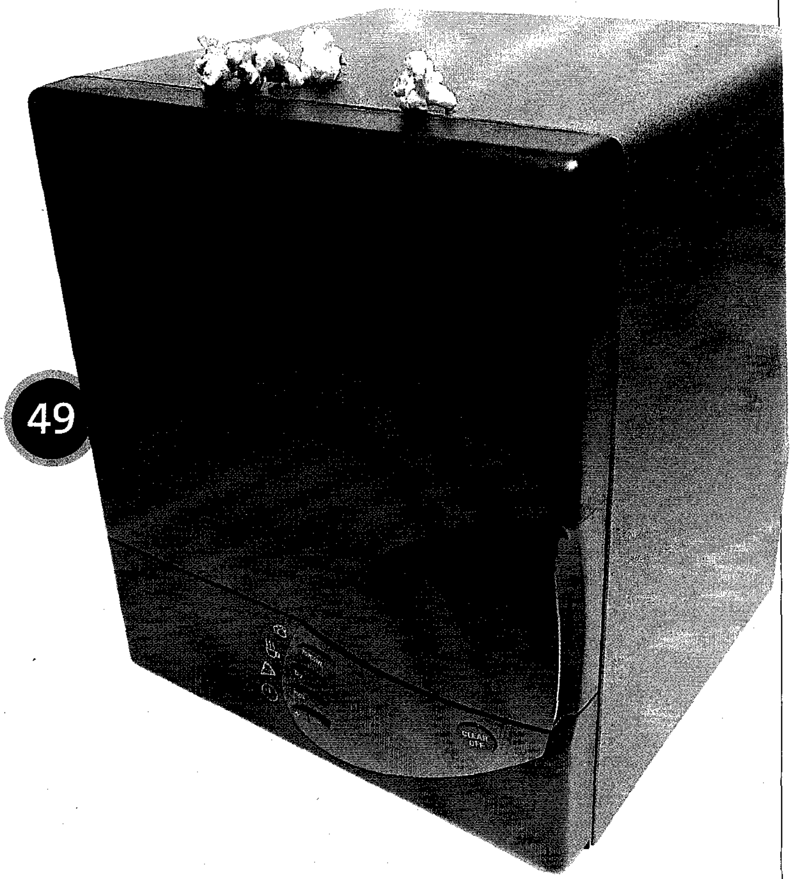
An intriguing little depot, it's crowded with science-related kits and equipment for kids, like this lab-quality ES Student **microscope** *with three objective lenses that offer 40- to 400-times magnification ($235.95).*

GRACIOUS HOME

1992 Broadway, at 67th Street (231-7800); also, 1220 Third Avenue, at 70th Street (517-6300)

The Broadway incarnation of Gracious Home is as jam-packed with haute homewares as its East Side sister. New to the mix is Mike, GE's sleek **microwave** *($84.99) that's small enough to fit on a bookshelf yet does everything we really need a microwave to do: pop popcorn and warm a cup of coffee or a slice of pizza.*

49



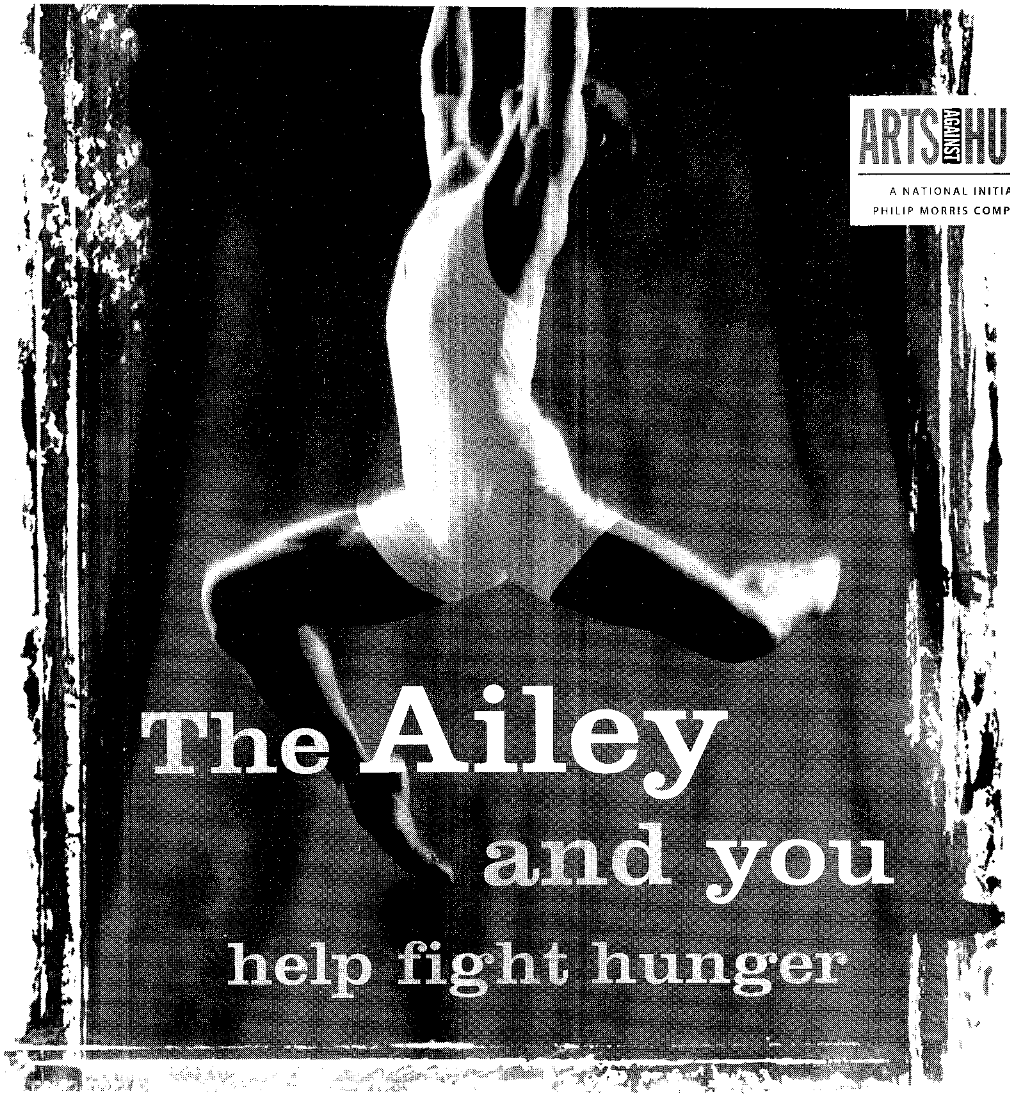
50

THE HORSE LATITUDES

94 Charles Street (206-9014)

At this bright little spot, it's possible to shop guilt-free (all of the profits go to organizations promoting women's rights), but it's also possible to get carried away by such gems as antique Chinese ceramics, gold-washed glassware, oversize merino-wool throws, and handmade English pewter-and-oak **coffeetieres** *($200).*

Photographs: 48, 49, 50. Mark Weiss.



ARTS AGAINST HUNGER
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See the Alvin Ailey American Dance Theater, save money, and help fight hunger — all at the same time.

As part of Alvin Ailey American Dance Theater's 40th anniversary, and our 40th anniversary of arts support, Philip Morris Companies Inc. is joining forces with The Ailey and Food For Survival to organize a food drive.

You'll receive $5 off any Ailey ticket for the December 3-11 performances when you bring two cans of food to the City Center box office.* Philip Morris' support enables The Ailey and City Center to reduce the ticket cost, while your donation helps Food For Survival's network of agencies provide more than 5.5 million meals each month to the hungry in New York City.

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December 2, 1998 – January 3, 1999
City Center, West 55th Street between 6th and 7th Avenues
For information, call (212) 581-1212

To find out how you can help support The Ailey, call: (212) 767-0590 X221
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*Must purchase tickets between 12 and 6 p.m., Monday through Friday, November 30 to December 4 or December 7 to 11. Maximum four tickets per person, subject to availability.

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Okay, so you've read all of *our* ideas for great gifts. Here's what people around town—boldfacers and regular folks alike—are hoping Santa will bring.

the new york wish list

By Shyama Patel and Meredith Kahn

Abigail Messitte
owner, Clementine Gallery
A Motorola StarTAC cell phone and a lifetime of free service so that I can always be available, just in case Bill Gates calls and wants to build his art collection.

Adam Schwartz
film editor
A bright-lime-green Vespa.

Alexandra Von Furstenberg
socialite
A new set of luggage from T. Anthony, because mine's falling to pieces.

Adam Koplewicz
Dalton seventh-grader
A stereo with more than one CD player and a digital tuner, and also a Macintosh G-3, because it's really fast—it's got a lot more RAM and a better Internet connection than my Performa.

Angela Wong
buyer, Bergdorf Goodman
A pink pashmina scarf from Gabrielle Sanders. I need something colorful in my wardrobe.

Anna Kim
owner, Hedra Prue clothing
That new light-blue Mark Jacobs–designed Louis Vuitton bag with the tiny shoulder strap that looks like a makeup case.

Anthony Weiner
congressman-elect
A Nokia 6160 one-rate digital phone, so when I'm in Washington I can stay in touch with the real world.

Arielle Tepper
producer, Sandra Bernhard's *I'm Still Here . . . Damn It!*
A Polaroid camera, because I've no patience and I want photos of my friends while I'm at the party.

Ashley Norton
graduate student, NYU
The Bill Blass pink taffeta ball gown from the spring '99 collection. It's outrageous.

Andrew Sasson
Jet nightclub impresario
A gray pinstripe suit from Hugo Boss to wear when I go home to London for the holidays, so my folks see I haven't entirely forgotten how to dress like a Brit.

Bobbi Brown
CEO, Bobbi Brown Cosmetics
The white Beauregard sheets from Ralph Lauren's White Label collection. They're the highest thread count I've ever felt—they're as soft to me as my new baby's skin.

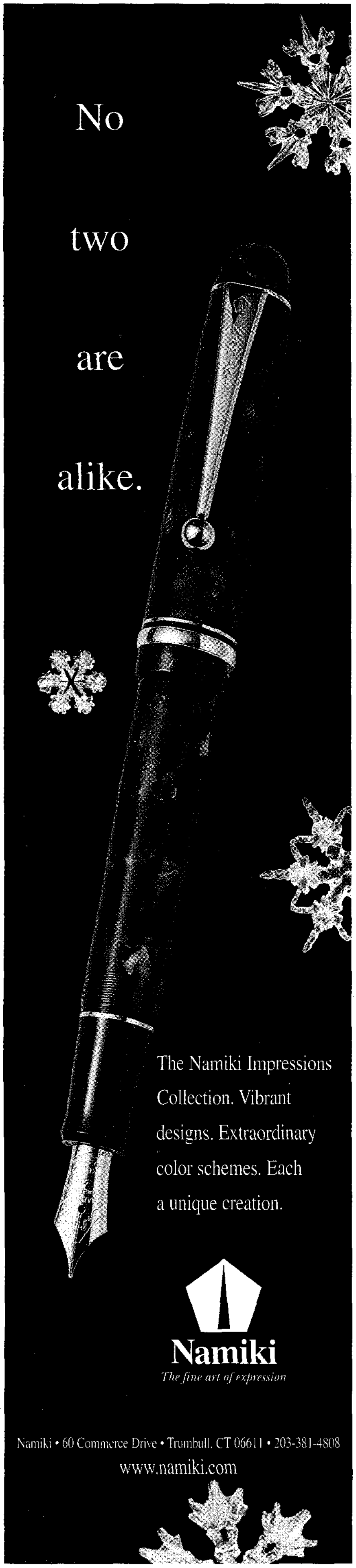
Carson Daly
MTV V.J.
A Big Bertha three-wood, because I love golf; DirecTV, because I just want to hang that cool little dish out my window; and *On Golden Pond* on video, because who can get enough of Henry Fonda?

Jessica Schumer
Stuyvesant freshman
A bunch of long-sleeve cotton shirts from Abercrombie and Fitch. And I wear jeans a lot, so I'd like a couple more pairs of flared jeans—Mudd's from the Roosevelt Field Mall are the best.

Corrado Iuliano
auto mechanic
Salvatore Ferragamo loafers, because nothing compares to Italian shoe craftsmanship.

Daniel Boulud
chef
A little red Vespa, preferably with a seat heater, so when I open the new Restaurant Daniel in January I can scoot uptown quickly to 76th Street to check in with Café Boulud and still have time to look in on François Payard at Payard Patisserie and Bistro.

Illustrations by Kirsten Ulve.



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David Yurman
jewelry designer
A Billy Cook competition cutting saddle so that when I travel out West I'll have the best seat.

Dina Schonfeld
financial-research associate
A really kick-ass camera—one of those sleek little platinum Konica Q-M100V digitals—so I can start to document my life before I forget everything.

Dorothy Hutcheson
head, Nightingale-Bamford School
A copy of Tom Wolfe's new novel to read over our winter break; I can't wait to see what he has to say about my hometown.

Edward Faber
owner, Aaron Faber Vintage Watch Gallery
A leather club chair from the Pace Collection, in which I can read Tom Wolfe's new book.

Eli Janney
musician, Girls Against Boys
A Canon digital camcorder-camera (the new model that has both in one unit) so I can surreptitiously videotape my bandmates and then blackmail them with the threat of Internet publication.

Eric Caslow
president, Acme Smoked Fish
A kilo of Beluga caviar, because I'm sick of eating herring.

Nicola Johnson
Nightingale-Bamford sixth-grader
A new pair of brown leather riding boots from Marlboro, because my old ones are too small.

Erika Belsey Worth
architect
A drawing by Rackstraw Downes, which are sold at the Marlboro Gallery. They're these amazing images of highways and telephone poles, the sort of wide-open spaces which are such a rare thing to have in a small West Village apartment.

Jim Lahey
owner, Sullivan Street Bakery
Checks written out to the Chase Manhattan Honduran Relief Fund, account No. 217500749265. It's going to be a bleak Christmas in Honduras, and they need the dough more than I do.

Evan Bernard
video director
A Philips flat-screen TV.

Florentino Pamintuan
graphic designer
The black leather Tanner Krolle courier bag, because it's chic but not victimy.

Henry Stern
commissioner of parks
Dried apricots and fresh figs. They're healthy for you, and they taste good.

Ina
designer-clothing resale maven
A turn-of-the-century rose-cut diamond from Fred Leighton.

Jennifer Mabley
furniture designer
The basic black Mont Blanc fountain pen, because it makes my handwriting look passable.

Jill Stuart
fashion designer
A Janice Savitt emerald-cut blue diamond.

Frank W. Ockenfels 3
photographer
A 1970s Nikon F black camera body—it's very important that it be black—because when I was growing up, it's what I saw all the photo-journalists wearing around their necks during the Vietnam War. They're extremely hard to find.

Howard Safir
city police commissioner
A new yellow splash skirt for my ocean kayak, because that's my favorite way to get around when I'm outside the city, and racing wheels for my Rollerblades so I can get places even faster.

Jo Malone
parfumier
A J.P. Tod's handbag and a pair of gray cashmere pajamas.

John Marchesella
astrologer
Some pretty picture frames from Zona, so I can have the people I love around me all the time.

Kate Roche
cabaret singer
A year's supply of Aveda Shampure shampoo. It smells so good, it's intoxicating.

Kinsey Marable
rare-book dealer
A Georgian mahogany library cabinet, English, 1740, $87,000, from Gerald Bland at 90th and Madison. And I want it stacked full of $100 bills.

Lara Shriftman
publicist
A chauffeur-driven black Mercedes-Benz to drive me around the city to do all my Christmas shopping because I can never get a taxi this time of year, and a white Mercedes SLK Convertible to drive around the Hamptons in the summer.

Lars Kry
marketing director, Revlon
The new 35mm Nikon F5 anniversary-edition camera.

Layla Childs
massage therapist
A blue KitchenAid mixer to add a stylish touch to my kitchen.

Louis Ardolino
trainer, Plus One Fitness
The Money Mark action-figure doll. It's really badass, and there's only like 1,500 of them available right now.

Marcus Linial
owner, Shine cabaret
A case of Dean & DeLuca's chocolate-covered pretzels to satisfy my late-night food cravings while I work.

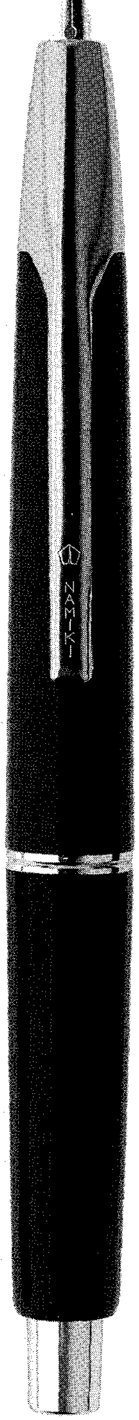
Mark Thomas
Sotheby's real-estate broker and co-owner, Cafeteria
A classic black steel Rolex Submariner diving watch, because I left the one my parents gave me at my college graduation on a table at a restaurant.

Nathan Gunn
opera baritone
A Steinway nine-foot concert grand piano, or a baseball signed by the 1998 Yankees. Or a Steinway grand signed by the Yankees.

Norma Foerderer
assistant to Donald Trump
A Loro Piana burgundy paisley cashmere shawl.

Peter Semmelhack
Web designer
A black-leather motorcycle jacket from Agnès b. because, to quote Hot Lips Houlihan in *M*A*S*H,* I love fine leathers.

Shelby Meade
publicist, Nasty Little Man
A lime-green Soloman direct-turn snowboard. Burton makes these great orange-and-blue bindings that would work well to attach me to the board. To really push it over the edge would be the Prada Sport Snowboard pants I tried on at Colette in Paris last month.



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holiday
GIFT GUIDE

Rebecca Cole
owner, Potted Gardens
A basket of buttermilk currant scones from Once Upon a Tart, and a hot-stone massage from Stone Spa.

Rebecca Danenberg
fashion designer
A vintage Rolls-Royce.

Richard Joseph, M.D.
veterinarian and pet acupuncturist
A Gateway Solo 3100 notebook, with a cellular modem and unlimited service.

Sean "Puffy" Combs
rapper and CEO, Bad Boy Entertainment
A 160-foot yacht and the Motorola V-series cell phone to take on it, 'cause I need a break.

Shawn Rettstatt
manager, the Inn at Irving Place
A Versace black shearling pea coat.

Katie Roiphe
writer
A copy of Harold Bloom's *Shakespeare: The Invention of the Human*, because I like the crazy idea that Shakespeare invented modern personality and not Oprah.

Gideon Friedman
Fieldston sophomore
The new U2 CD, a subscription to *Sports Illustrated* for the Yankees video that comes with it, some vintage James Bond posters for my room, and, for next year when I get my license, a new car, of course.

Paula Abdul
pop singer
A Trussardi city bicycle, because I'll be spending all spring in the city and I'm not looking forward to public transportation.

Stephen Baldwin
actor
A pair of silver Oliver Peoples Aero sunglasses for snowboarding in Aspen.

Steven Weiss
antique-toy dealer
A pair of tickets to *Aïda* at the Met.

Steve Wacksman
illustrator
I collect paint-by-numbers paintings from the fifties and sixties; I like the exotica, the Japanese gardens, and the pagodas. I'd love a new one of those. There are a couple of good dealers: Cha-Cha Tchatchka on 9th Street between 1st and A, and Honeymoon on Avenue B.

Susan Vaughan, M.D.
psychiatrist/author/professor
Lazer blades—they transform online skates into downhill skis.

Tiffany Dubin
fashion director, Sotheby's
The hot-pink-and-leopard-print Fendi baguette bag.

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Christmas shopping on the Internet gives a whole new meaning to the old expression "Let your fingers do the walking."

By Stephanie Saulmon and Angie Maximo

FOOD

With all the gourmet offerings on the Web, there's no excuse to give (or receive) another fruitcake or Hickory Farms smoked sausage again. **DigitalChef** serves up lovely theme baskets (like the "Smuggler's Suitcase," an international hodgepodge of oils, spices, and delicacies, $300) and nifty kitchen gadgets. And there's a handy link to $25- or $50-and-under gifts (La Cuisinere chocolate truffle cake, $24.95). **GreatFood** also has a tempting assortment of baked goods, baskets, and holiday feasts with all the trimmings. The **Balducci's** loyalist can avoid the in-store frenzy by surfing the store's extensive online catalogue of gourmet staples and decadent gift baskets. Gift certificates available.

Even wine snobs would approve of the selection at **SendWine**. The virtual vineyard has a broad selection of champagne and wine (including rare vintages), all handsomely packaged and delivered with a handwritten note. Chocolate aficionados will appreciate a custom-designed box of Belgian sweets from the appropriately named **Nirvana Chocolates** ($30 for one pound). Or for your favorite ex–New Yorkers with discriminating palates (John's Pizza, Junior's cheesecake), **TasteNewYork** will ship dishes from their favorite restaurant (or street vendor) to whatever godforsaken town they now call home. Nothing says "Happy Holidays" like a big cooler of Gray's Papaya hot dogs.

www.digitalchef.com	en ● 24
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www.balducci.com	en ● 24
www.sendwine.com	en gw ● 24
www.nirvanachocolates.com	●
www.tasteny.com	● 24

BEAUTY

If a trip to the Saks cosmetics department causes Xanax-worthy panic attacks, you'll appreciate **Fragrance Counter** and **BodyMaintenance**. Fragrance Counter carries most major scents for men and women, plus a useful "Fragrance Advisor" to help you select the right scent for whomever. Long a favorite of the South Beach set for its natural bath and body line, Body Maintenance's online store offers its upscale products in minimalist-designed gift sets—perfect for the Helmut Lang–loving spa-tripper. Also worth surfing: **Felissimo**. The site is just as beautiful as the West 56th Street store, and its inventive beauty products (like the Asian Exotic Beauty Star Fruit Set, $56) and *feng shui* sets are delivered in Japanese-inspired Furoshiki wrapping.

www.fragrancecounter.com	● en
www.bodymaintenance.com	● en wd
www.felissimo.com	● en wd gw

CLOTHING

GirlShop is like a virtual SoHo (with price tags to match). This adorable site offers clothing and accessories by de-

KEY: en =easy navigation wd =well designed ● =secure online credit-card transaction gw =free gift wrap 24 =ship within 24 hrs

Illustration by Kirsten Ulve.

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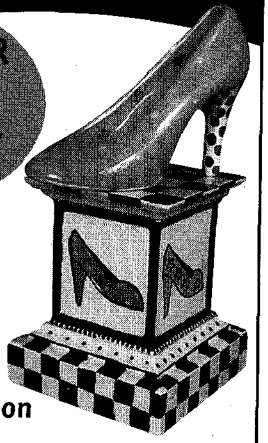

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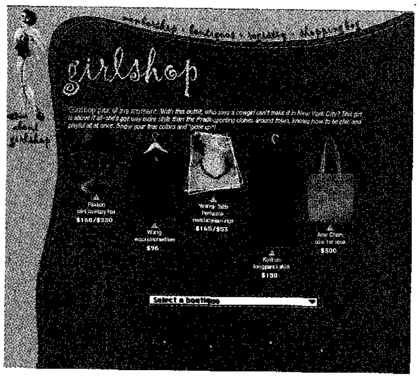
signers like Cynthia Rowley, Pixie Yates, Jussara, and Amy Chan, and same-day messenger service in Manhattan. Sample offerings: Amy Chan beaded bucket bag, $124; Pixie Yate's herringbone blanket-stitch skirt, $158.



girlshop

Girlshop pick of the moment: With this outfit, who says a cowgirl can't make it in New York City? This girl is above it all—she's got way more style than the Prada-sporting clones around town, knows how to be chic and playful all at once. Show your true colors and "giddy up"!

Paxton mini cowboy hat $160/$230

Wang wool cinched top $96

Wendy Tabb herhausa necklace/earrings $165/$53

Koetun long panel skirt $150

Amy Chan cow fur tote $300

For men's, women's, and children's designer clothes up to 75 percent off, click to **Bluefly**. Designers represented include Ralph Lauren, Calvin Klein, Tommy Hilfiger, and Donna Karan, with special features like the customized "My Catalog" (*Show me all Calvin Klein dress shirts sizes 6 to 34*).

www.girlshop.com en ● ● 24
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HOME

RabidHome makes shopping through its Asian-inspired housewares catalogue irresistible (the $32 decorative "Cloud Lights" are perfect for holiday parties) and effortless (in Manhattan, you have the option of delivery by messenger, or the free-shipping special through November 30). For green-thumbed gifts, click to **GardenEscape**, where you can work out every blooming detail from designing a garden online and ordering all the tools, seeds, and products you'll need to selecting from a shopping catalogue of more than 12,000 items. The Holiday Gift Department can help narrow down the selection with suggestions like an edible culinary-herb wreath ($36) or a blossoming amaryllis-bulb kit ($19.95 with terra-cotta pot).

www.rabidhome.com en ● ● 24
www.garden.com en ● ● ● 24

SPORTS

JustBalls! peddles, well, just balls or anything ball-related. Sounds limited, but a quick browse through its massive database (searchable by ball type and by gender and age of receiver) and you'll be amazed at your gift-giving options—from basketball to boccie to aromatherapy and massage, they have it. Check out the gift sets, like a Mark McGwire and Sammy Sosa home-run package ($26.95) and a World Cup combo with ball, Adidas bag, and lanyard ($39.95).

For balls and beyond, try **FogDog Sports**. This superstore offers competitive deals on ski equipment, exercise machines, athletic shoes and apparel, and camping equipment. Free shipping on most items through December 31.

www.justballs.com en ● ●
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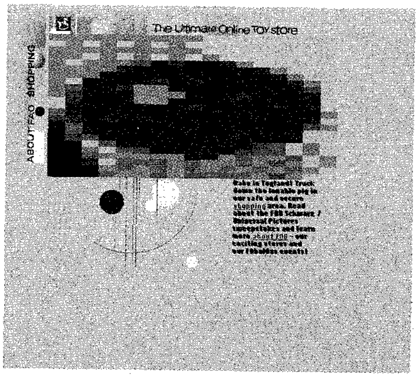
TOYS

The gift center at **eToys**, the leading retailer of children's products online, conveniently assembles the most popular merchandise by age group, so you can order the award-winning Tinkle, Crinkle, Rattle & Squeak stuffed caterpillar for your 9-month-old niece ($9.99) without a worry. If you already know exactly what you're looking for, search the site or browse by brand (LEGOs to collectibles) or category in areas for toys, software, videos, music, and video games. If you're dying for a Furby, click to **eGift** and get the bizarre interactive pet (one per customer) for 25 percent off through November 29. For more specialty stuff, check out **BrainPlay**, which focuses on thought-provoking toys, software, and videos reviewed by experts, or **FAOSchwarz**, which features many exclusive collections.



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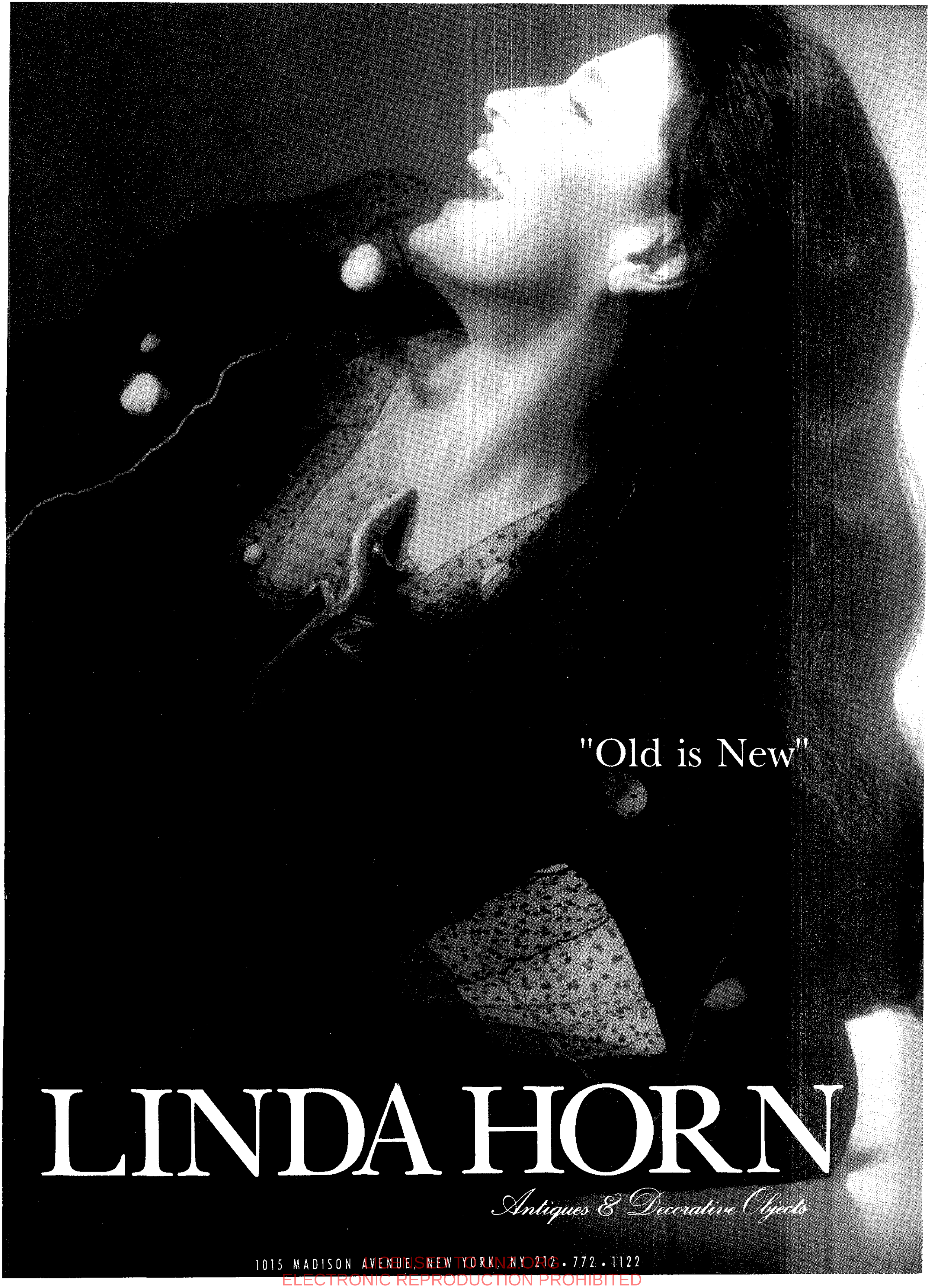
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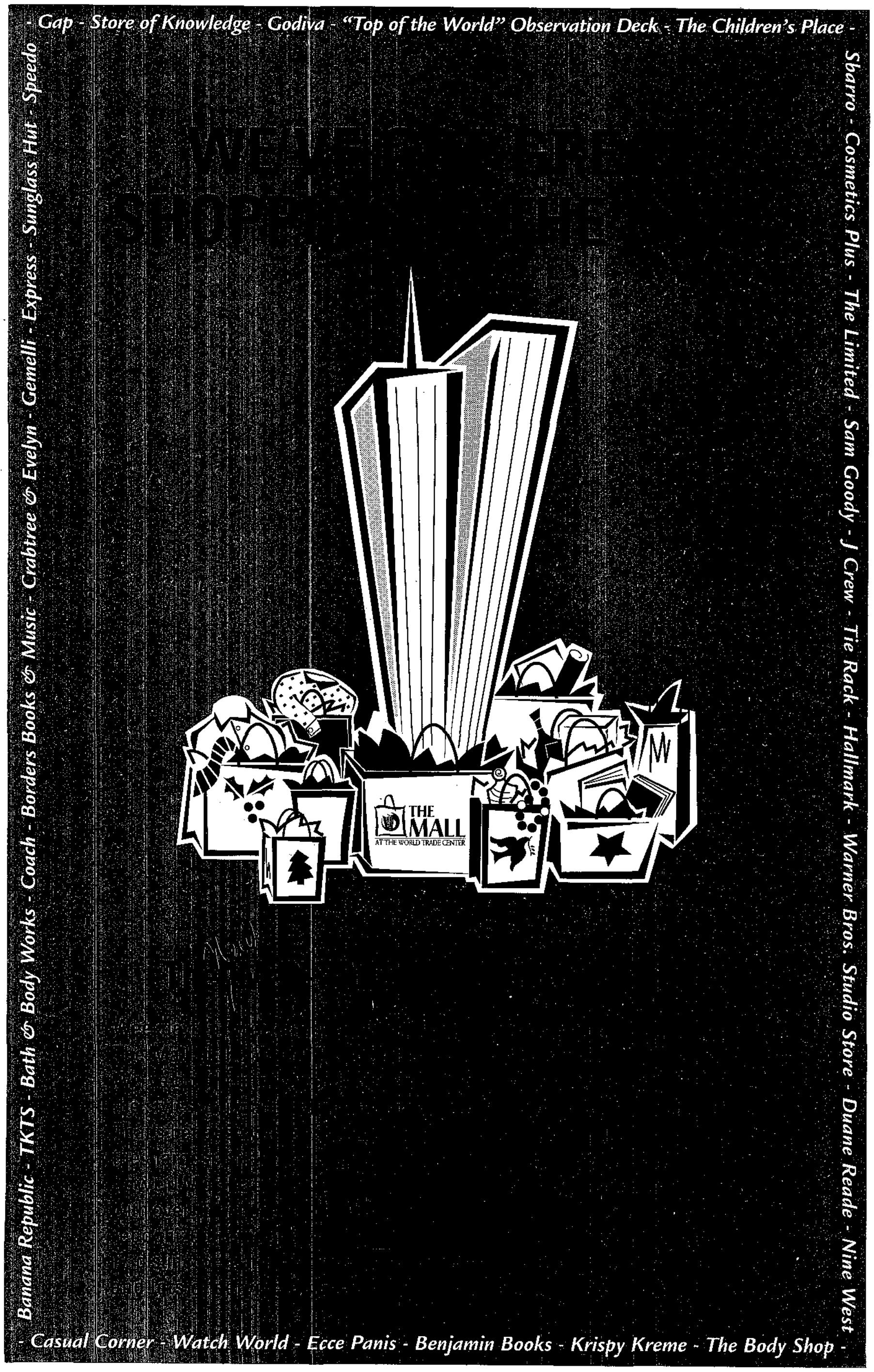
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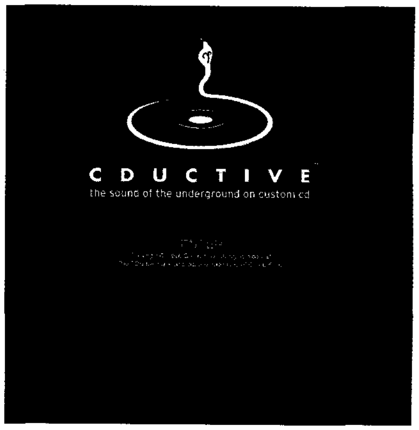
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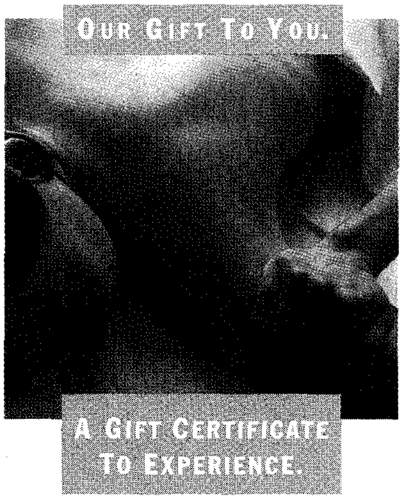
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big-picture books

A selection of the season's most exciting (not to mention beautiful) art, photography, and design books.

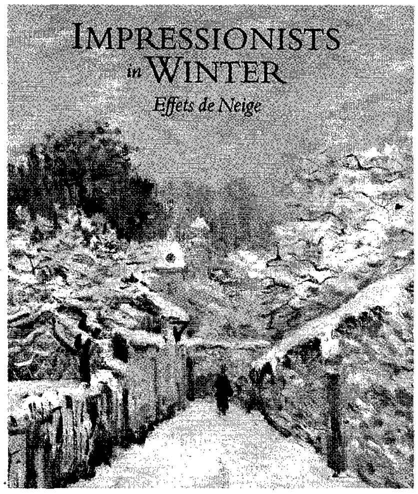
By Edith Newhall

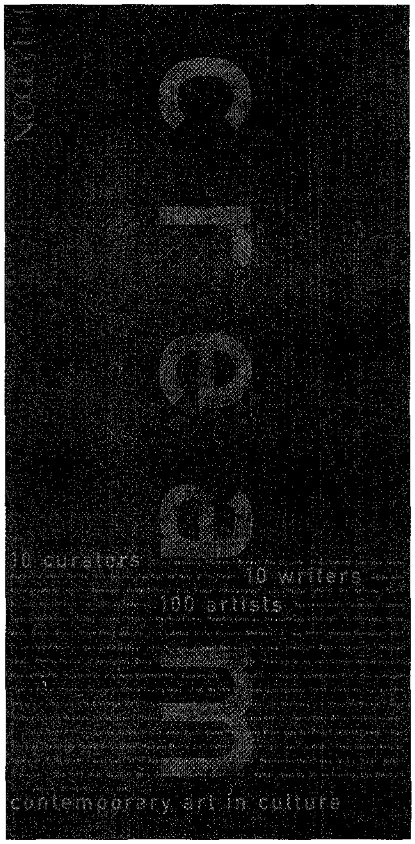
ART

***Jackson Pollock*, by Kirk Varnedoe, assisted and with an essay by Pepe Karmel (Museum of Modern Art/Abrams; $75).** The first large Pollock book that manages to be juicy biography and monograph at once; also the first to offer dozens of full-page details of paintings. Almost as good as MOMA's show.

***Maya*, edited by Peter Schmidt, Mercedes de la Garza, and Enrique Nalda (Rizzoli; $85).** The most comprehensive survey of the Mayan civilization to date, in a book that accompanied an exhibition at Venice's Palazzo Grassi this fall.

***Kiki Smith*, by Helaine Posner, with an interview by David Frankel (Bulfinch Press; $60).** Posner, a curator of the List Visual Arts Center at M.I.T., and Frankel, an editor at MOMA and contributing editor at *Artforum*, get to the heart of the 44-year-old artist's often disturbing sculptures and installations, from her visceral evocations of the human form to her more recent explorations into the natural world.





***Piero della Francesca*, by Maurizio Calvesi (Rizzoli; $75).** A professor of art history at the University of Rome traces the Italian Renaissance painter's career from his early years in Florence, when he worked with Domenico Veneziano in the church of Sant'Egidio, to his late work in Rome, Perugia, and Urbino.

***Cream: Contemporary Art in Culture* (Phaidon; $45).** The hot-pink, vacuum-packed, cultishly promoted survey of contemporary art that's billed as a "portable exhibition in a book" includes contributions from ten curators, ten writers, and 100 up-and-coming artists from around the world.

***Spiritually Moving: A Collection of American Folk Art Sculpture*, by Tom Geismar and Harvey Kahn (Abrams; $125).** Little text (a three-and-a-half-page introduction by folk-art expert

Don Walters and a catalogue by curator–art historian Ralph Sessions) but gargantuan color photographs of weather vanes, ships' figureheads, decoys, and such oddities as a life-size painted carved-wood tiger.

***Impressionists in Winter,* by Charles S. Moffet, Eliza E. Rathbone, Katherine Rothkopf, and Joel Isaacson (The Phillipps Collection/Philip Wilson Publishers; $39.95).** The book that accompanies the exhibit of the same name at the Phillipps Collection in Washington, D.C. (through January 3), focusing on a little-known development of the Impressionist movement, *effets de neige* (effects of snow) in the romantic snow-covered landscapes and cityscapes of Caillebotte, Gauguin, Monet, Pissarro, Renoir, and Sisley.

ARCHITECTURE AND DESIGN

***Private Architecture: Masterpieces of the Twentieth Century,* by Roberto Schezen, with an introduction by Peter Blake and text by Susan Doubilet (Monacelli Press; $75).** Architectural photographer Roberto Schezen teamed up with architect-historian-critic Peter Blake and architect-writer Susan Doubilet to produce this survey of the century's most exquisitely and idiosyncratically designed private houses, among them Antoni Gaudí's ornate Palau Güell in Barcelona, Spain; Eliel Saarinen's own home in Bloomfield Hills, Michigan, a synthesis of English Arts and Crafts, Finnish folkloric themes, Art Nouveau, and Nordic classicism; and Luis Barragán's monastic, color-drenched Gilardi House in Mexico City.

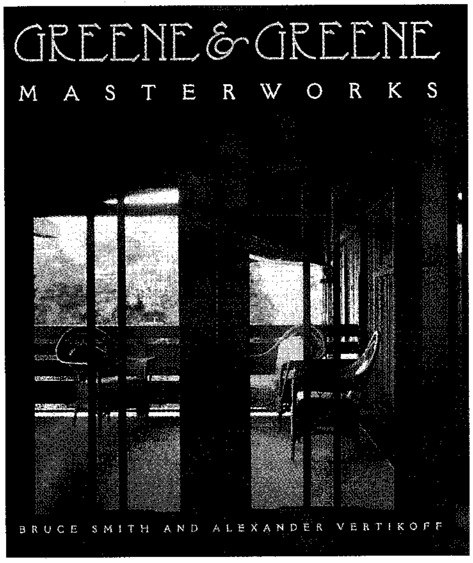
***Southern Comfort: The Garden District of New Orleans,* by S. Frederick Starr (Princeton Architectural Press; $39.95).** An updated, revised, and redesigned version of the 1989 classic, this time around featuring new color photographs of the interiors and exteriors of the neighborhood's historic houses and a discussion of recent restoration efforts.

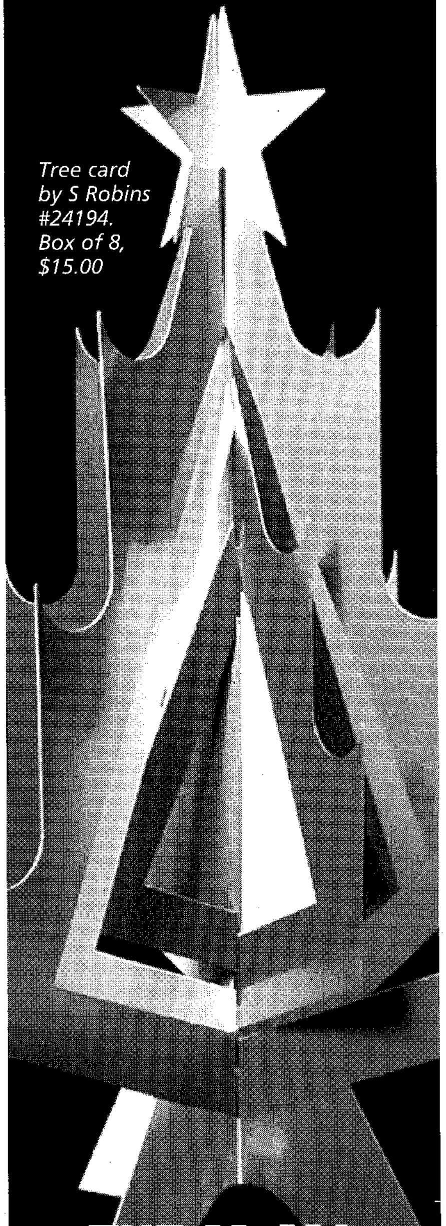
***Greene & Greene Masterworks,* text by Bruce Smith, photographs by Alexander Vertikoff (Chronicle Books; $40).** The careers of the brilliant California craftsman-architects and brothers Charles and Henry Greene, as seen through 25 of the rustic Arts and Crafts masterpieces they built in their home state between 1903 and 1911, including the Gamble House, the Duncan-Irwin House, and Charles Greene's own home-studio in Carmel.

***At the End of the Century: One Hundred Years of Architecture,* with essays by Elizabeth A. T. Smith, Zeynep Çelik, Jean-Louis Cohen, Beatriz Colomina, Jorge Francisco Lierner, Anthony Vidler, and Hajime Yatsuka, and a foreword by Richard Koshalek (Abrams; $65).** An intelligently written (by architectural historians and critics), heavily illustrated guide to the architectural developments of the past 100 years.

***The Houses of McKim, Mead & White,* by Samuel G. White, photographs by Jonathan Wallen (Rizzoli; $70).** White, an architect and great-grandson of Stanford, takes the reader on an insider's tour of the legendary nineteenth-century firm's private residences, showing its evolution from early Shingle Style cottages to such grandiose, eclectic mansions as Newport's Rosecliff.

***Flea Market Style: Decorating With a Creative Edge,* by Emelie Tolley and Chris Mead (Clarkson Potter; $30).** Tolley and Mead share their flea-market savvy (carry cash, a magnifying glass, and a tape measure; wear sturdy shoes; take a large car), weigh in on every possible category of merchandise you're likely to encounter, then show how the aficionados (painter Hunt Slonem, designer Donna Karan, decorator–*Victoria* editor Mary Baltz, and others) display their birdcages, Art Deco radios, vintage linens, and Fiestaware.





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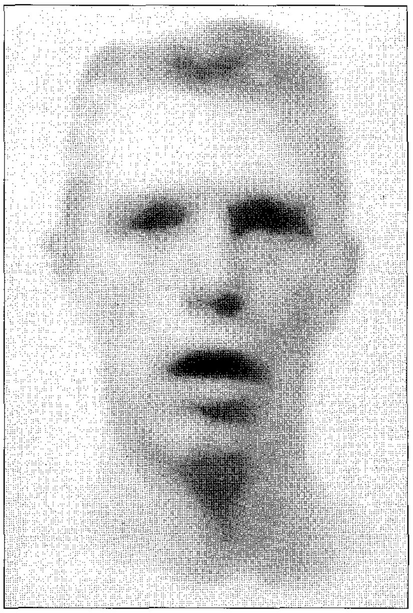
***Cabin Fever: Rustic Style Comes Home*, by Rachel Carley (Simon & Schuster; $35).** Everything you want to know about America's woodsy retreats, from their earliest Adirondack incarnations (Putnam Camp, in Keene Valley, New York) to stylish contemporary hideaways in Montana and Minnesota.

PHOTOGRAPHY

***Bill Jacobson: Photographs 1989–1997*, story by Klaus Kertess (Twin Palms; $60).** Jacobson's deliberately blurred, black-and-white images of men's faces, lonely landscapes, and the ocean, which allude to fading memories and, more specifically, the loss of the photographer's friends to AIDS, get the eloquent treatment they deserve.



***Julius Schulman: Architecture and Its Photography*, by Julius Schulman, preface by Frank O. Gehry, edited by Peter Gössel (Taschen; $39.99).** The architectural photographer's own reminiscences of his career paired with his stunningly precise color and black-and-white images of houses designed by Neutra, Charles Eames, Eero Saarinen, R. M. Schindler, Frank Lloyd Wright, and others.

***Reflections in a Looking Glass: A Centennial Celebration of Lewis Carroll, Photographer*, by Morton N. Cohen (Aperture; $50).** Cohen, already the editor and author of several Carroll books, has turned his attention to the Victorian writer and photographer's portraits of his winsome "child friends," among them Alice Liddell, the inspiration for *Alice's Adventures in Wonderland*, and

Labott *continued from page 47*

to remaining relatives back home. Here in the U.S., he says, he personally knows about 100 Albanian-Americans who donate $25,000 to $70,000 a year each to political campaigns.

In 1985, the Albanians discovered Westchester congressman Joe DioGuardi—having learned that he had an Albanian father—and courted him as a lobbyist after he lost his seat in 1989. "I feel a moral obligation," he says. "Albanians need a spokesman." As volunteer president of the Albanian-American Civic League, DioGuardi has researched Kosovo's right to independence and tried to block Holbrooke's nomination as ambassador to the U.N. When he isn't testifying at government hearings on Kosovo or accusing Holbrooke of having "blood on his hands," DioGuardi says, "I call politicians telling them why U.S. policy stinks."

"Joe means well," says Bajraktari, who as a league member in the early nineties found DioGuardi eager but unwilling to work with the community. "But he is all *I*, and not *us*." Marjan Cubi, president of the tri-state wing of the LDK (the Democratic League of Kosovo, the leading political party in the province), and an ex–Albanian-American Civic League member himself, doesn't understand, for instance, how DioGuardi could dis the elected leader of Kosovo. "DioGuardi is against Rugova, he is against the LDK, Holbrooke, NATO. Goddamn, who is he with?" Cubi says. "I can't focus on what [Holbrooke] didn't do. I appreciate what he's done. I'll save my bad words for Milosevic."

THE PICTURES OF MILOSEVIC'S FORCES REtreating from Kosovo in the face of NATO threats were finally seen last month on CNN at the Gurra Cafe. But there are no celebrations on Arthur Avenue, where travel-agency owner Gani Feja has just been told that his sister's skull was smashed in with a machine gun by the Serbian police. Nor are they cheering in New Jersey, where Izet—back from a mission in Kosovo—has learned that his brother-in-law was found dead with 150 rounds in his body. While 50,000 Albanian refugees have returned to their burnt villages, 250,000 others are living in plastic tents in the mountains. Later, a KLA supporter from New York dials up "Voice of the Nation," an Albanian radio program. He has an idea. He wants to raise $1 million and hire Christiane Amanpour to do a special report on the atrocities of Kosovo. Maybe then, he suggests, someone will notice. ▬

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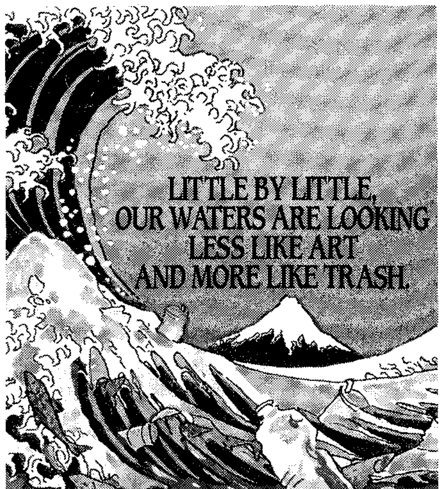
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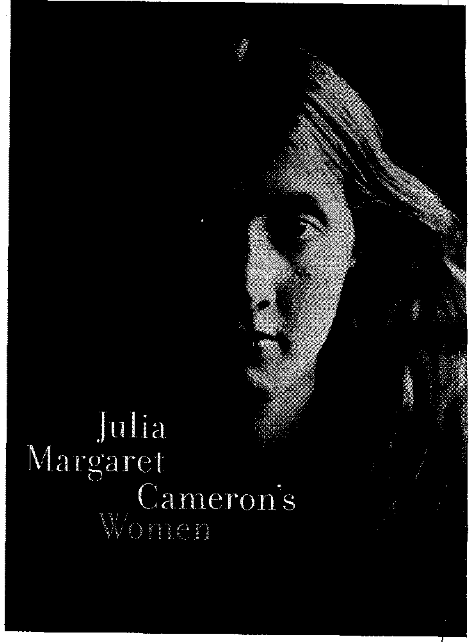
her sisters. Most of the photographs are less creepy than you'd expect.

Jack Henri Lartigue, Photographer,* introduction by Vicki Goldberg *(Bulfinch; $85). No one captured movement or the world of the pre–World War I privileged French with the whimsy and grace of Lartigue (1894–1986), who began taking pictures at age 6 and was still at it in his eighties. Goldberg, photography critic for the New York *Times,* offers new insights into the life and work of this photographer who never wanted to grow up—and, thankfully, never really did.

***Julia Margaret Cameron's Women,* by Sylvia Wolfe, with contributions by Stephanie Lipscomb, Debra N. Mancoff, and Phyllis Rose (Yale University Press; $49.95).** Wonderfully written and beautifully designed, the first in-depth study of the nineteenth-century English photographer's remarkable portraits of women.



And finally, some reliable stocking- (and sack-) stuffers for the fashion-photography crowd: ***Helmut Newton: Pages From the Glossies, Facsimiles 1956–1998,* edited by June Newton and Walter Keller (Scalo; $80); *Runway Madness,* photographs by Lucian Perkins, text by Robin Givhan (Chronicle Books; $24.95); *Any Objections?,* photographs and commentary by Mario Testino (Phaidon; $39.95); *Sante D'Orazio: A Private View,* foreword by Francesco Clemente (Melcher Media, Penguin Studio; $30); *Patrick Demarchelier: Forms* (Rizzoli; $75).**

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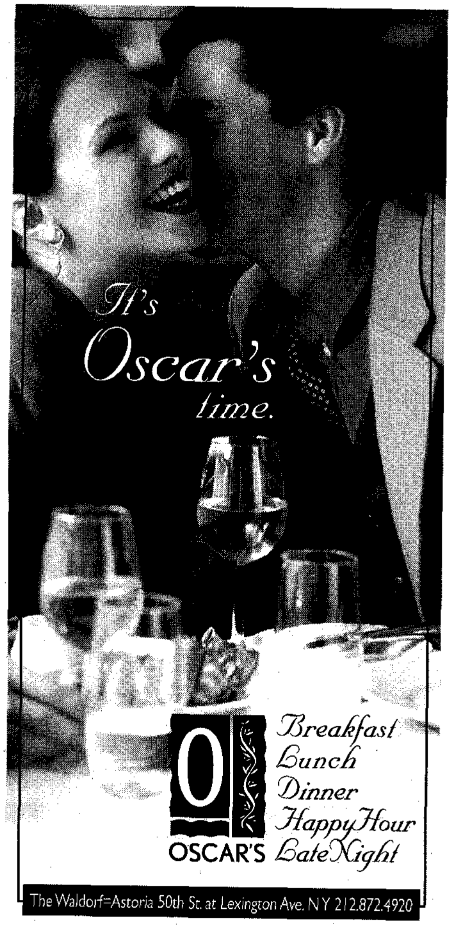

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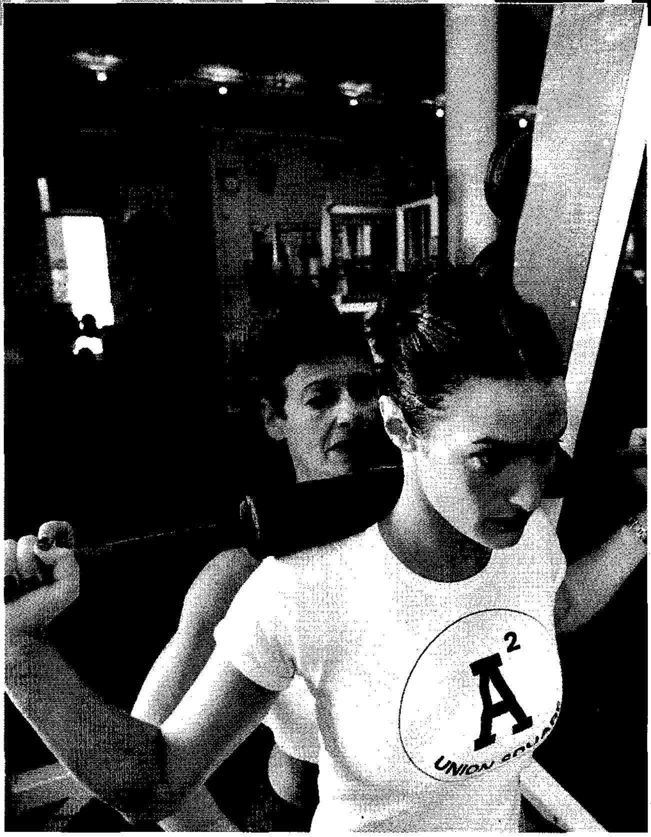
PUMP YOU UP

You want abs of steel, but your willpower's like putty. Of course, you could always hire a personal trainer—if only you knew where to begin.

BY STEPHANIE SAULMON



Girl power-lifting: Barbara Holden of Adolphus spots a client.

Like just about every other New Yorker, I belong to a gym. But belonging doesn't mean that I necessarily have the self-discipline to make myself go, and it says nothing of how challenging my workout will be if I actually get there (picture me halfheartedly riding the Lifecycle while watching a closed-captioned *Wheel of Fortune*). It's not that I've always been a lazy bum—I've had my bouts of buffness—but it's easy to fall into a slump. So I decided to take charge by putting someone else in charge: I checked out some of the city's leading independent personal-training facilities.

The facilities listed below require no membership fee (you pay by the session), and prices range from $40 to $150 per hour (all offer cheaper rates the more sessions you buy). Sessions are by appointment only, often with lower rates during off-peak hours (typically 9 A.M. to 5 P.M.). Naturally, these independent facilities can't always compete with the megagyms like Reebok or Crunch when it comes to amenities like cushy locker rooms or pools, but instead they emphasize personalized attention and intimate settings. Several facilities offer nutritional counseling as well, which can be worked into your personal fitness plan (i.e., hours with a nutritionist can be interchanged with training time).

Adolphus Fitness, Inc.

At Adolphus, I trained with Barbara Holden, one of the founders, a petite redhead with a cropped do and a feisty demeanor. As she casually demonstrated the proper technique for the chest-press machine, I found myself awed by the definition in her arms. "I want arms like yours," I mumbled with a reverence I hadn't felt since I used to covet Crystal Gayle's floor-length locks as a child. She laughed.

The workout itself was among the most challenging of any I encountered in researching this piece, and incorporated many types of motions I'd never done before—like a modified squat on one leg involving hanging straps. And it definitely mattered that my trainer was a woman; we were able to bond on certain body complaints and dietary weaknesses. "Chocolate?! You're not a college kid anymore, Stephanie!" Okay, so maybe it was a bit more like scolding. *(5 East 17th Street; 206-1504.)*

Facilities: Spacious gym that stretches all the way to 18th Street with seven treadmills, Trotter weight machines, and a stocked free-weight area.

Sore areas: Biceps, hamstrings, and lower abs—I'm not used to those sorts of crunches. (You know, the kind that actually work.)

Motivational mantra: "Get it up! Get it up!" "Good girl."

Prices: *$75 per session; also available, for $2,500, a ten-week program in which you train five times a week and follow a rigorous diet.*

Revolution Studio

Originally designed for use by unaffiliated independent personal trainers, Revolution offers

EXPERT TESTIMONY

You won't find a lot of single-use tools in a professional kitchen: A skilled chef can do it all with just a few good knives. But *good* is the key: Chefs talk about their edges the way Norman Bates obsessed over his stuffed birds. Joe Truex, head chef at the Brooklyn Diner USA (the West 57th Street restaurant and its new satellite in Westbury, Long Island), is no exception. For everyday work, he goes with the standbys, Wüsthof-Trident's high-carbon-stainless-steel line. For certain jobs, however, he prefers a carbon-steel Sabatier knife. Carbon steel rusts, stains, and needs constant sharpening, but the edge it takes is like a straight razor's. Says Truex, "For fine butchering of fish, or delicate stuff like cutting up a leg of veal, there's nothing like it." Wüsthof is sold at Bridge Kitchenware (214 East 52nd Street; 688-4220) and Professional Cutlery Direct (call 800-859-6994 for a catalogue). PCD also carries fine Thiers-Issard carbon-steel knives, which are sold under the Sabatier name in France. **CHRISTOPHER BONANOS**

Photographs by LEGO/Cut The Fat.

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THE NAVIGATOR

Q: *This is going to seem sort of vain, but I want to get a* **phone number that spells out my name***. Can I?*

A: Businesses have long obtained numbers that function as ads (800-FLOWERS, say, or 718-HOT-BABE). So in the multiple-phone-number age (home, office, faxes, modem, cellular . . .), a personalized home phone just may be the new frontier—a virtual vanity license plate for the non-car-owning, telecomm-addicted New Yorker. And it makes at least one of your numbers easy to remember.

The good news is, it can be done, but, as usual, nothing in New York is cheap unless you're lucky. According to a Mrs. "We don't give our first names" Alshafay at Bell Atlantic, it'll be $42.05 to change your number (that amount includes $20 to search and confirm that the number's available) and then an extra $3.11 per month—not so bad. But here's the catch: New York telephone exchanges are limited to specific neighborhoods. Numbers beginning with 68 (the old MUrray Hill prefix), for example, are assigned only in and around the East Thirties.

So say you already live in Murray Hill and you desperately want to proclaim your vigor despite advancing age. The number SPRY-GUY has the prefix 777, which is assigned to the lower parts of the East Side. If you *must* have it, you pay to have calls rerouted between the two central offices. The initial charge is $600, and extra costs run about $20 a month after that. Worth it? That's your call.

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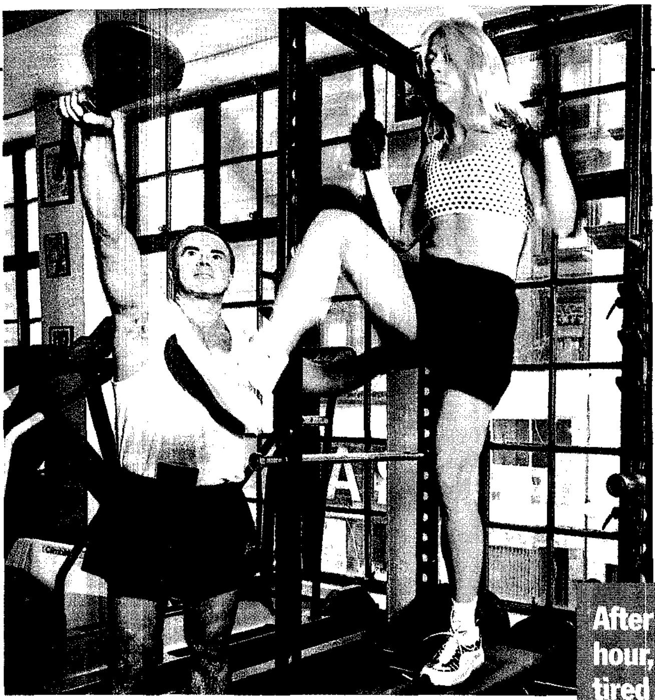


Get a leg up: "Trainer to the Stars" Radu makes a client sweat.

After an hour, I was tired and shaky in a good way, in the way you want to be when you've just forked over 80 bucks.

a wide variety of classes from spinning to kickboxing ($12 each, or less if you buy them in bulk) in addition to sessions with its staff. The Studio is conveniently located in a steep fourth-floor walk-up, so you're already winded before the workout even begins.

At first, I was skeptical of Steve, the trainer I worked with (he was wearing denim shorts and a baseball hat—never a good sign), who also teaches one of the spinning classes. But by the end of the hour, I was exhausted and shaky in a good way, in the way you want to be when you've just forked over 80 bucks. The session incorporated short aerobic sets on the treadmill to break up free-weight sets, and also utilized those big bouncy balls for push-ups and triceps work. Steve impressed me with his physical-training knowledge as he tailored the workout to help me eliminate my tendency to get shin splints when using the treadmill and concentrate on correct form for push-ups: A one-inch shift forward brought a whole new level of pain (or sent me right into "Pain City," as Steve would say) to my chest. Thanks! *(104 West 14th Street; 206-8785.)*

Facilities: A two-floor, 8,000-square-foot open loft space with wooden floors and expansive windows that make the workout area seem bigger than it is.

Sore area: Butt (Revolution is big on squats).

Motivational mantra: "That's really good, Stephanie—just a few more. Great."

Prices: $80 per hour; five hours for $70 per hour (with additional savings if you buy more hours); no membership fee for classes or training; free trial workout.

PEx

PEX STANDS FOR PERSONALIZED Exercise—it's not just a cheesy abbreviation for "pectorals," you see—but I still expected to find it crawling with meatheads doing bench presses under posters of bikini-clad "bodybuilders." In fact, the sterile space (many independent training centers have a sort of doctor's-office feel) never packs it in too tight, and the clientele looks refreshingly normal. Plus you're welcome to come a little early for your session and utilize the top-of-the-line cardio equipment (check out the Tectrix Climbmax) and weights on your own.

I was paired with Tanya, a thin, soft-spoken New Yorker in her mid-twenties. Accustomed as I was to something a little more drill-sergeant-like, I was initially disappointed by our relaxed, casual conversation as she monitored my bicycle-pedaling heart rate in order to establish a target rate and adjust the rest of the session accordingly. My hourlong workout followed the PEx philosophy, which involves conditioning cardio work (they have a really cool rowing machine with oars and water inside a clear plastic shell) interspersed with strength-training segments with free weights (most entertaining: playing catch with a medicine ball), machine (Cybex VR2) weights, manual resistance (your trainer literally pushing against you), plus stretching exercises at the end. The hardest part was simply getting used to having someone quietly watch and count my every curl, press, and pull—so much undivided attention is initially flattering, but I soon felt the pressure to entertain. *Am I boring her?* I wondered to myself. The other trainer-trainee team seemed to be laughing a lot more then we were. Before leaving, I promised myself to arrive at my next session with prepared stories. *(924 Broadway, near 21st Street; 254-1915.)*

Facilities: Four-thousand-square-foot space with private changing rooms (with showers and CD players), a long and narrow workout area, and baskets of fresh fruit.

Post-workout sore areas: None.

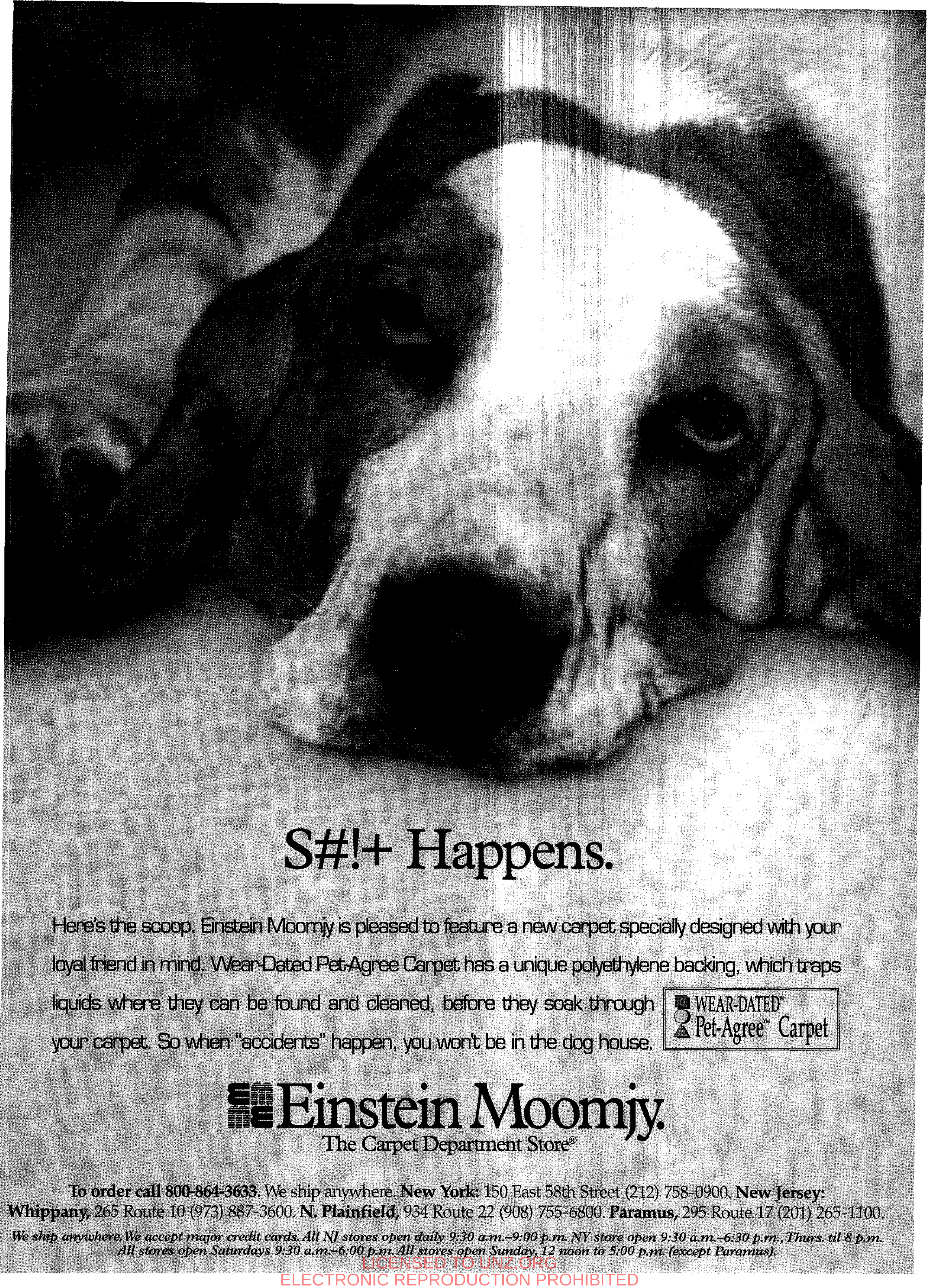
Sample motivational mantra: "Do you think you can do five more? Good. One-two-three-four-five."

Prices: $25 trial workout; $150 onetime fee for initial fitness assessment; prices are $47.50 to $65 per session.

Peter Anthony Fitness

PETER IS THIS VERY NO-NONSENSE New York guy. So I didn't mind so much when he did all those horrifying fitness-evaluation tests: pinched my belly flesh at the squishiest part, made me flex my biceps and then actually measured it, and of course the weighing thing—and these scales haven't been tampered with. ("Is that accurate?" I asked, just in case.)

The Peter Anthony method involves a circuit training regi-



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men in which I had to go through one set of several different motions at a fast pace (e.g., dead lifts, flys, presses, push-ups) and then a set of cardiolike stomach crunches or cycling—and then repeat the whole series three times. I worked out with Tony, a dreadlocked fellow who chatted with me about last spring's Chuck Close exhibit at MOMA. He was also trained in the art of verbal sparring, interrogating me after each set with a bizarre line of questioning that developed into a battle of wits:

My biceps, hamstrings, and lower abs were totally sore. I'm not used to the sort of crunches that actually work.

Tony: How was that set?

Okay.

Oh. So, it was easy?

No. It wasn't easy. But I could do it.

So, it wasn't challenging.

Well, yeah, it got challenging in the end.

On a scale of 1 to 10, how challenging was that set?

Oh—I'd say 7 or 8.

So it wasn't the best it could have been.

Well, I guess it wasn't the best, but it was very hard—I mean challenging.

Okay. Why don't we push it up to fifteen reps.

(*Oy vey.*)

Facilities: This tiny SoHo gym is what you might call intimate, especially considering that it lacks all the fancy amenities found at other places. There's one bathroom, so if someone's taking a shower, you have to hold it. *(113 Mercer Street, fourth floor; 274-9003.)*

Sore areas: Chest, butt.

Motivational mantras: "That looks easy." "Excellent." "You've got it." And the dreaded "Let's go for five more."

Prices: $55 per session; $450 for ten sessions; free assessment.

Radu's Physical Culture Studio

USUALLY I CAN'T DETECT THE EFfects of a workout until the following day. But after my session with Radu Teodorescu (you may know him as the "Trainer to the Stars"—he's responsible for the bods of JFK Jr. and Cindy Crawford), the near-debilitating stiffness set in immediately, rendering me almost incapable of raising my arms to wash my hair the next morning. Yet even as I hobbled around post-workout, I fantasized about going back for another session.

Designed like a classic gymnasium, complete with basketball court and stall bars (ladderlike things along one wall), Radu Physical Culture mocks the modern health club by displaying no weight machines and no high-tech electronic equipment save one treadmill. And Radu himself, with his small, solid frame, personifies old-world fitness in the face of the sort of wiry comic-book-style hardbodies you see in those Bally Total Fitness commercials. Holding on to a horizontal bar, we began the workout with a series of seemingly harmless "squat down with the legs, pull up with the arms" sort of exercises. And while recounting his life as an Olympic gymnastics coach in Romania, Radu led me through a slew of motions involving benches, pulleys, bars, and ladders, which I would use to kick, swing, lift, press, and curl all the parts of my body. At first I was confident; many of the motions incorporate ballet techniques I already knew well from years of dancing, and Radu seemed genuinely impressed by my form and flexibility. But soon we both grew disappointed. As I struggled through another set of incline push-ups, with Radu's arms wrapped around my torso supporting the majority of my body weight, we both conceded defeat. A disparaging remark about my wimpy upper body escaped his mouth ("You were right—your arms aren't so strong"), replacing the "Come on, Steffie"s he'd been chanting all along.

Though all the personal trainers I worked out with while researching this story incorporate some type of stretching exercises, Radu, naturally, took the most extreme approach. I felt like I was suddenly on a wrestling mat. At one point I found myself facedown, with him perched on my butt and ramming his knees into my gluteal muscles to "massage" them. Well, the man certainly is thorough.

"Did you work out with Radu?" one woman asked me in the dressing room as I dropped myself onto a bench, having lost the ability to lower my body with any control. "It's like a drug . . ." she purred, misty-eyed. *(24 West 57th Street; 581-1995.)*

Facilities: Enormous gymnasium with seventeen-foot-high ceilings and small private dressing rooms.

Sore areas: Everywhere—muscles I never knew existed.

Motivational mantra: "Good, Steffie!" "Come on, Steffie!" "You can do it, Steffie!"

Prices: *$150 per hour with Radu, or $75 with one of his staff trainers.*

Plus One Fitness

PLUS ONE FITNESS HAS THREE PERsonal-training facilities (one of which is in the Waldorf-Astoria) packed with the sort of amenities one finds at upscale spas and resorts. The SoHo space is two-storied, with enormous windows that look out onto all the beautiful people (just in case you need a little inspiration) doing the shopping circuit. With nine trainers at this location, two of whom are women (Plus One aims to keep one female trainer available at all times), you'll rarely find more than seven people working out at a time. And the general atmosphere is one of refined-but-hip comfort (during my session, exercisers were serenaded by indie-rockers Yo La Tengo instead of the usual thumping dance beats).

The Plus One philosophy focuses on preventive health care (the staff includes fitness trainers, nutritionists, physical therapists, and massage therapists), so the workouts, while thorough, tend toward the safer, less strenuous end of the spectrum. The session integrated bicycle and rowing-machine cardio work with weight-machine and Dynaband strength building. Laura paid particular emphasis on form to protect my joints. ("Don't *do* that!" she shrieked when I showed her how my shoulders are double-jointed.) Unfortunately, though, I never even broke a sweat. *(106 Crosby Street; 334-1116.)*

Facilities: Although the SoHo space seems open and airy, the equipment just barely fits, and I often found myself having to reach over, behind, or below someone to grab whatever weight or apparatus I needed. But small, personal changing rooms with shower, towels, and bathing products are a posh bonus, as is the masseuse.

Sore areas: None.

Motivational mantra: None, really. Laura chose to focus more on rep counts and conversation—"So how long have you lived in the city?"

Prices: Free trial workout; $295 fitness evaluation; $40 to $90 per hour for sessions. Plus One offers comprehensive nutrition and physical-therapy programs, and you can also arrange to have a trainer come to your home. ■

RESOURCES

THE FOLLOWING MAJOR clubs (some with multiple locations; call for one near you) also offer personal training sessions with either on-staff or affiliated trainers:

Bally Total Fitness	800-695-8111
David Barton Gym	420-0507
Chelsea Piers Sports Center	336-6000
Crunch Fitness	620-7867
Equinox	721-4200
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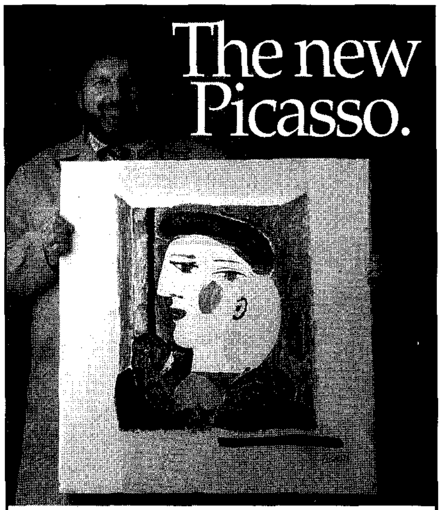
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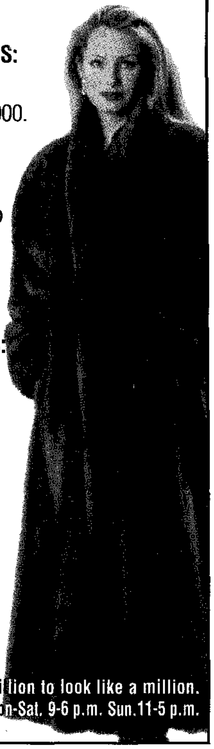
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For starters, avoid high florist fees by picking up bunches of blooms at the **Chelsea Wholesale Flower Market** and arranging them yourself. Or call for delivery anywhere in Manhattan for $12 (with a $50 minimum order). Best deals are on what's in season (Dutch tulips and alstroemeria are now $6 for ten stems), but all flowers are cheaper than at a regular florist and last longer than deli stuff. For an additional fee, the shop will arrange flowers in vases (bring your own if you like).

Competition and taxes keep bottled liquor prices similar, so it's best to stock up near home and save on delivery. But beer and soda discounters abound. If you live uptown, **New York Beverage Company** is a good bet: A case of Heineken is $24.99, and a dozen bottles of Pellegrino are $14.99. Juice and tonic water is cheap here, too. Delivery's free above 57th Street with a minimum order. For downtown and Brooklyn, **American Beer Distributing** offers similar deals; delivery is up to $7.50.

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Columbia Bartending's responsible, well-dressed students will pour those drinks and serve hors d'oeuvre for $17 per hour ($20 in December) or wash dishes for $20.

Rubinstein's & Son Party Supplies has a staggering variety of budget paper and plastic products, as well as streamers, confetti, and holiday ornaments: Clear ten-ounce hard-plastic cups are 25 for $2; champagne flutes are ten for $6.75. Cutlery is $3 for 50 pieces.

ALWAYS A DEAL

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FOR MEMORABLE PARTY SWEETS and stocking stuffers, pick up a carton of fortune cookies at Chinatown's **Sun Golden Cookie** company. Restaurants buy here in bulk, but the treats are far more delightful when your stomach isn't full of mu-shu. Prices are $7 for 300 loose cookies, $10 if they're individually wrapped. Or, for an especially festive touch, compose your own pithy fortune and Sun will stuff it in 100 cookies for $15. *328 Broome St. (431-9695).*

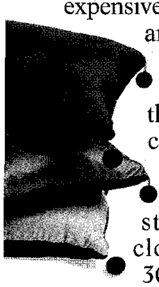
Photographs: this page: Everett Collection; opposite, Iz Design Studio.

At **National Wholesale Liquidators** real stemware goes for throwaway prices. Offerings change weekly, but there are always plenty of simple glasses: This month, $5.69 buys six Luminarc highballs, whiskey tumblers, or wineglasses. Champagne flutes turn up often, too. It's also a source for dirt-cheap plates, napkins, and tapered candles in all colors (a dozen for $4.80).

Chelsea Wholesale Flower Market, 75 Ninth Ave., at 15th St. (620-7500). New York Beverage Company, 428 E. 91st St. (831-4000). American Beer Distributing Company, 256 Court St., Brooklyn (718-875-0226). Columbia University Bartending Agency (854-4537). Rubinstein's & Son Party Supplies, 24 E. 17th St. (924-7817). National Wholesale Liquidators, 632 Broadway, near Bleecker St. (979-2400).

Picks of the Week

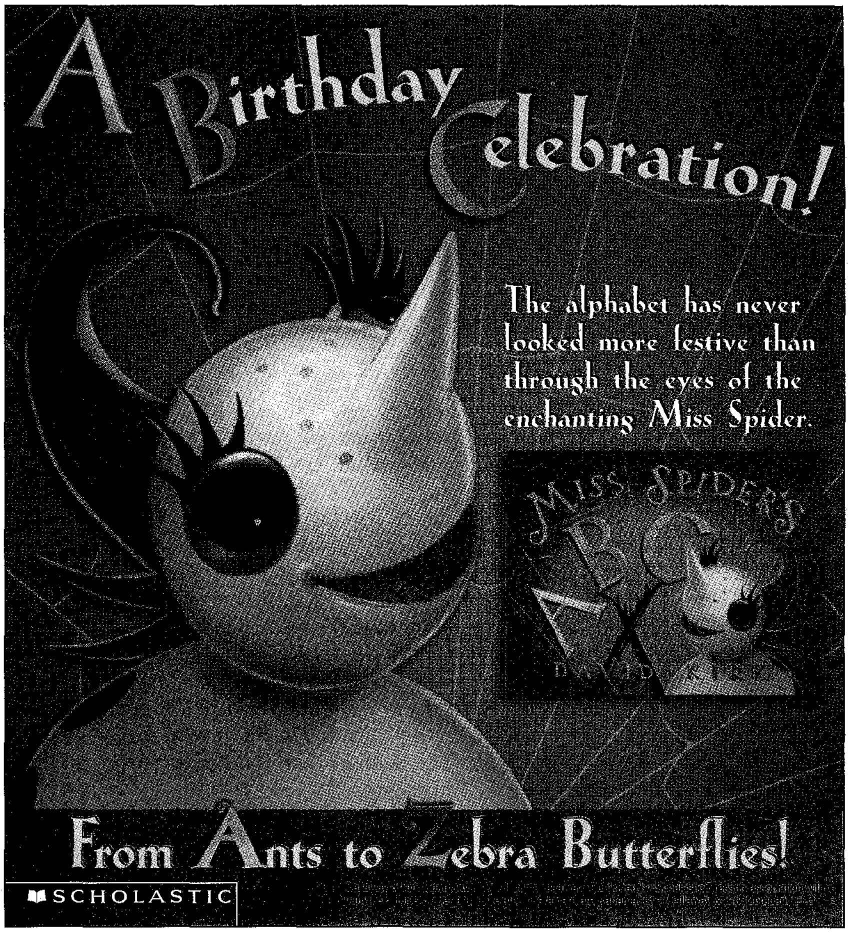
Cashmere Studio, Paul & Joe, Icon, and Miguelina are only a few of the hip labels at Simon's showroom sale. Prices here are half what you'd pay at Barneys or Bendel's: Cashmere Studio sweaters start at $100, Paul & Joe trousers at $80. Sizes 2 to 10. *Simon, 95 Fifth Ave., at 17th St. (242-1565); cash only; Mon.–Wed. noon–6; 11/23–11/25.*



Iz Design Studio is known for its exquisite, expensive bedding that sells at Bergdorf's and ABC Carpet. But this tiny shop also boasts a delightful collection of affordable gifts that are now as much as 80 percent off: mohair throws are $60, lavender-scented pillows are $15–$25, picture frames start at $20. Custom bedclothes are also reduced by 30 percent. *92 Reade Street (608-4223); A.E., M.C., V.; Mon.–Sun. 10:30–8; 11/27–12/6.*

Larissa Designs shearling coats can sell for up to $6,500, but samples are now half that: $1,520 for a knee-length coat, $1,900 for a full-length. Shearling hats are available at $45 to $125, and stoles are $450. *265 W. 37th St., twenty-second floor (997-1860); checks accepted; by appointment only; 11/27–12/11.*

Retro Metro is clearing out thousands of pairs of vintage cuff links at up to 40 percent off regular prices: a fifties mother-of-pearl-style, was $35, now $20; a sixties gold-and-diamond pair from Tiffany & Co., was $750, now $560. *Chelsea Antiques Building, 110 W. 25th St., Suite 209A (645-6928); A.E., M.C., V.; Mon.–Sun. 10–6; 11/23–11/30.* ■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MOVIES PETER RAINER

Running on Empty

The paranoid Beltway intrigue in 'Enemy of the State' barely provokes interest, let alone sympathy. 'Celebrity' features two Woody stand-ins, neither named Leo.

'IT'S NOT PARANOIA IF THEY'RE REALLY AFTER you," announces the ad line for the new Will Smith–Gene Hackman thriller, **Enemy of the State**. That disclaimer notwithstanding, the film still tries to rev our paranoia. It's set against the buggy backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since this is a Jerry Bruckheimer production, it's more like Kafka on steroids. Bruckheimer is the ringmaster of such recent cranium-splitters as *The Rock, Con Air,* and *Armageddon,* and for fourteen years he worked with the late Don Simpson on everything from *Flashdance* to *Top Gun* to *Crimson Tide.* The truth is, there's not much difference between the Simpson-Bruckheimer stuff and the Bruckheimer stuff. The decibels are still pitched at the heavy-metal level and the action is the same old pumped-up pap. Partnered or solo, Bruckheimer specializes in movies that come on like trailers for themselves; when they're over, you're still waiting for the movie to start. He often casts first-rate actors, but the famous faces—Sean Connery, Nicolas Cage, Bruce Willis, Gene Hackman—are like mounted heads on a big-game hunter's trophy wall.

In *Enemy of the State,* Hackman (ostensibly Will Smith's co-star) doesn't even make it onto the wall until an hour into the show. He plays a kind of defrocked former CIA agent named Brill who knows all sorts of clever secret-agent-type things—like the bit about crushing potato chips in a crinkly bag to foul up audio surveillance. (If the people who seem to regularly sit behind me in movie theaters are any indication, the CIA has infiltrated audiences big-time.) A true Underground Man, Brill reluctantly surfaces to offer his aid when a Washington lawyer, Robert Clayton Dean (Smith), is targeted by rogue National Security Agency operatives under the command of Thomas Brian Reynolds (Jon Voight), whose wire-rims and thick upswept hairline give him a preternatural (and no doubt intended) resemblance to Robert McNamara. Reynolds has already engineered the garroting of a senator (an unbilled Jason Robards) opposed to an over-the-top domestic snoop-and-spy bill. By accident, Dean finds himself in possession of a videotape of the murder, and runs for his life. Worse: Spymasters douse his wife's white poodle with pink dye.

Mr. Smith goes to Washington: Will Smith in Jerry Bruckheimer's *Enemy of the State.*

Smith, who co-starred with Martin Lawrence in Simpson-Bruckheimer's execrable *Bad Boys,* has been giving a lot of interviews lately about what a challenge *Enemy of the State* was for him. The notion that any gifted actor would regard a role in a Bruckheimer movie as a dramatic stretch is pretty funny. Smith actually had his biggest challenge in his first major movie, the extraordinary *Six Degrees of Separation.* As the con man who insinuates himself into the lives of white Upper East Side snobberati, he had an unreachability that was all the more chilling for being camouflaged by his trademark cool. But because that film tanked, it doesn't rate high in the Hollywood scheme of things. Nobody talks about it much. The stretch for Smith in *Enemy of the State* consists of punctuating his personable light comic riffs with occasional outbursts of high dudgeon. (Sample: "I want my life back.") He also runs around a lot and gets shot at, but he's done that before. The role doesn't enhance his dramatic range; it just shows off his enhanced portfolio. Now he can fit into a greater variety of junk than before. In Hollywood, this often is what is meant by versatility.

Enemy of the State, scripted by David Marconi, is the kind of movie where every change in locale is signaled by an onscreen digital-time readout. Just in case we mis-

Photograph by Linda R. Chen.

laid our glow-in-the-dark stopwatch. The director, Tony Scott, an old Simpson-Bruckheimer maestro (*Top Gun*, *Beverly Hills Cop II*, *Days of Thunder*, *Crimson Tide*), doesn't allow the audience to discover anything for itself. He's a highly proficient thrill-ride operator, but there's a techno-hollowness in his method. If, say, Hitchcock had done this scenario, he might have really brought out the wrong-Everyman-in-the-wrong-place element; he might have made us *care.* But the Hitchcock era has long since given way to the Grisham era, and much of *Enemy of the State*—the family-man lawyer cornered into an apparently no-win situation; the deus ex machina resolution—seems Grisham-ized.

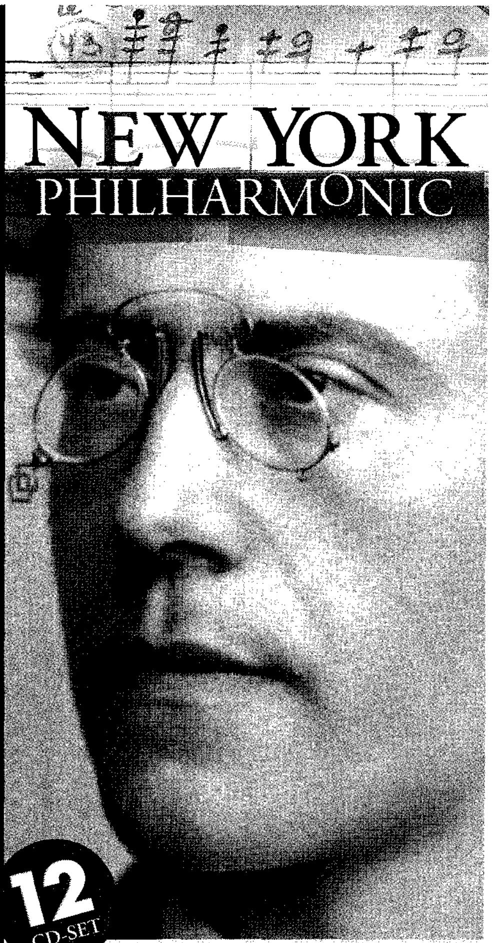
If you're going to make a movie about how easy it is for our identities to be electronically stolen by the government, shouldn't you at least create people with identities worth stealing? The only character in the movie with any resonance is Brill, and that's largely because Hackman is playing him like a follow-up to his Harry Caul, the professional surveillance expert in *The Conversation.* (A photo of Harry—supposedly Brill as a younger man—actually turns up.) Brill is what Harry might have turned into if he stayed in the game but out of sight. He has the somewhat rabid, distracted look of a man for whom privacy is no longer an option; he seems to be forever picking up vibrations in the air. Brill is made the hero of the piece because, on the fly, utilizing low-rent equipment, he aces out the high-techie bad guys. His laptop jujitsu with the NSA is easily the most entertaining thing in the movie. Hackman may not be onscreen for very long, but he's amazing when he is. How much more amazing he might have been if the film had delved into the psychology of a spook who is spooked by the invasive world he helped create. The frustration in watching Hackman is that he has it in him to develop a character of almost Dostoyevskian richness—the Underground Man as Nowhere Man—and the filmmakers keep sabotaging his performance with digital-time readouts and satellite sky cams and exploding warehouses and skidding U-turns. In a movie riddled with nefarious conspiracies, this one is the most heinous of all.

WOODY ALLEN DOESN'T PHYSICALLY APPEAR in **Celebrity**, but he seems to be inhabiting the corporeal substance of at least two of his stars. It's *Invasion of the Woodman.* In the past, Allen has restricted this sort of thing to just one player; usually his leading ladies are the ones who assume his vocal inflections and body language. (Think of Diane Keaton in *Annie Hall* or Mia Farrow in just about anything of his.) In *Celebrity*, Kenneth Branagh is doing Allen at least as well as Allen's been doing himself lately (especially as an ant in *Antz*). It's a dead-on impersonation rather than a performance, and the effect is weirdly comic—as if Allen were dubbing Branagh. Judy Davis plays Branagh's bitter ex-wife, and she seems dubbed, too. When these two go at each other, we might as well be seeing double. How much of this is intentional self-parody on Allen's part? Maybe he just thinks we miss not having him around. But turning actors of the caliber of Branagh and Davis into animated pod people isn't the brightest idea he's ever had.

Shot in austere black-and-white, *Celebrity* has its sly amusements, but it's a minor entry in the canon. Allen really doesn't have much to say about the nature of fame, because his whole persona disdains it. He can't stand the idea that it's the stars—simpering boobs and tantrum-throwers, in his view—who call the show-biz shots. They are the ones you need to have in your movies in order to be bankable. Branagh's Lee Simon is a hack magazine writer, and he has three celebrity-subject encounters that are meant to be illustrative. In the first, he accompanies a movie queen (Melanie Griffith) back to her childhood home, where he puts the make on her and she responds—at least from the neck up. Later, a supermodel (Charlize Theron) at a fashion show he's covering comes on to him and plays him for a gaga fool. Then he walks in on a hot movie star (Leonardo DiCaprio) as the brat tears up his hotel suite and lunges at his cowering girlfriend (Gretchen Mol). It all comes across as so much slapstick sleaze. The only aspect that rings true in all this is that Lee wants to buy into the sleaze. The author of two failed novels, he's constantly trying to palm his screenplays off on his subjects. He's both fawning and acrid—the perfect hack combo.

Judy Davis's Robin is a schoolteacher involved with a guy (Joe Mantegna) who produces star-powered drivel for television and loves her unconditionally. Her story is instructive, too. Instead of being frazzled by the celebrity circus, she settles into its lunacy. She's found an outer world that matches her inner one, and it calms her down. She ends up an on-air host for a top-rated schlock TV interview show and can finally say of herself, "I've become the kind of woman I've always hated, but I'm happier." Which may be the most uplifting words anybody has spoken in a Woody Allen movie in a very long time. For him, coming to terms with the cult of celebrity is a bit like resigning yourself to the apocalypse. He could have subtitled his film *How I Learned to Stop Worrying and Love the Biz.* ■

Peter Rainer's 1998 reviews are available at **newyorkmag.com**.



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BOOKS WALTER KIRN

Grinch's Xmas Guide

Yes, Christmas is too consumerist. And yes, the world might be better off if people had only one child. But did we really need Bill McKibben to tell us?

Hundred Dollar Holiday

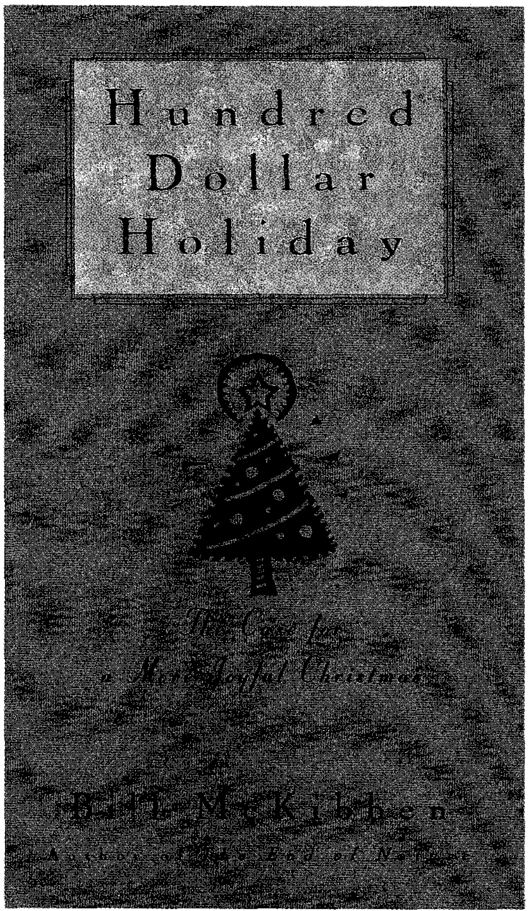
BY BILL MCKIBBEN
Simon & Schuster; 95 pages; $12

Maybe One

BY BILL MCKIBBEN
Simon & Schuster; 254 pages; $23

BILL MCKIBBEN IS ONE OF THOSE RARE AND CONFIDENT souls who seem to have everything figured out. Having analyzed, morally and scientifically, the state of the planet and of humanity, and having gone on to apply his conclusions to the problems of daily life, he's shaped his own existence accordingly—from fathering the right number of children to spending the correct amount at Christmastime—and in his books he immodestly suggests that the rest of us would do well to copy him. What's at stake, he asserts, is the fate of the world, the continued existence of nature and *Homo sapiens,* and though we're free to disagree with him, we do so at the risk of general catastrophe.

Which makes McKibben a hard man to ignore. Since his first book, *The End of Nature,* a dire treatise on global warming, the former *New Yorker* writer has trafficked in closely reasoned public ultimatums. This year he has issued two more, one large, one small. In *Hundred Dollar Holiday,* he comes out in favor of tight Yuletide budgeting as a way of restoring love and meaning to Christmas. In *Maybe One,* he urges Americans to limit themselves to one child per family, as he has, so as to put the brakes on population growth and slow the global emission of carbon dioxide. He offers himself as a model in both cases—wilderness dweller, Sunday-school teacher, social activist, recycler—and his combination of arrogance and sincerity, narcissism and asceticism, is riveting and infuriating at once. A cross between Thoreau and the pope, McKibben stands on a mountaintop to preach humility.


Hundred Dollar Holiday
The Case for a More Joyful Christmas
Bill McKibben
Author of The End of Nature

Live as I do, warns Bill McKibben, or the world will fall to ruin.

The better to make the political personal and put some warm flesh on the chill dialectics, *Maybe One* begins and ends with cozy vignettes of McKibben at home with his consciously sired only offspring. "It was one of those nights that didn't go so well. Maybe bedtime came a little late, maybe she was hungry. Whatever the reason, our wonderful and capable and smart and kind daughter sat in her room sobbing. . . ." The praiseful adjectives serve McKibben's point that only children need not be spoiled brats. Citing studies by experts, he shows that kids without brothers and sisters rate at least as high—in intelligence, happiness, and general competence—as kids from large families. He even lists the "singletons" who've grown up to be American presidents. Finally, instead of quitting while he's ahead, he intimates that multi-child households may in fact harm kids by bogging them down in sibling rivalries and even laying them open to abuse. "Sibling incest has been estimated to be at least five times as frequent as parent-child incest, and many researchers think that's an underestimate. . . ." The most maddening feature of McKibben's debating style is that he doesn't know when to stop. It's not enough to prove his way is a good way; he has to show that other ways may be bad, if not downright disastrous.

Next comes the environmental argument for limiting fertility. It's easy to understand and densely documented. Americans use too much power, too much land and water, too much everything, and even a slight diminution of population growth will have enormous positive effects. Calling this a "special time" when people have more power than ever before to tip the earth out of ecological balance, McKibben appeals to his readership's generational self-importance as well as its survival instincts. Life is ours to destroy or preserve; the ice caps are ours to melt or keep frozen. It's an awesome responsibility on a scale with the challenge put to Noah, and McKibben, who proclaims himself a Christian, believes that it's our religious duty, not just a social obligation, to meet this sacred call.

An obvious question arises: If having one child is good, wouldn't having none be better? McKibben handles this objection creatively—so creatively that it makes one wonder if his project in *Maybe One* isn't world salvation at all but self-justification. Conceding that childlessness might help in purely statistical terms, McKibben raises a whole new concern: that of contemporary America's emotional "maturity." Switching again from ecology to theology, and conveniently ditching his beloved research studies for stories about himself and his friends, he portrays the choice to remain childless as selfish and empty, a spiritual cop-out. "I have no wish to judge them," he writes of the people who choose not to have children, "for it's often an honorable decision, and no one should bear children who feels he or she can't cope with them. On the other hand, I have no wish to *become* them." Suddenly, and disconcertingly, it's individual wishes that are at issue, not environmental imperatives. Can you have your greenhouse effect and eat it, too? In the end, one suspects that if McKibben had ten kids—so supple are his rhetorical skills—he could conclusively demonstrate why eleven is one too many and nine is one too few.

The slim, tractlike *Hundred Dollar Holiday* (printed, its dust jacket informs us, on "a solar-powered cylinder printing press") is homely and hushed compared to *Maybe One* but no less assured of its own righteousness. The thesis is ancient and hard to argue with, though something in McKibben's pious manner may make one want to try: Christmas is too commercial, too hectic, a festival that undermines the values it pretends to celebrate and "sanctifies with its aura of angels and stars the worldview of the mall and the breathless catalogue." The solution? Spend less money. Simplify.

Enough said, one would think. But not for McKibben, who makes a book where a bumper sticker would do. Sandwiched between yet more cameos of his happy family at song and play, he chronicles the holiday's cultural history with heavy reference to *The Battle for Christmas,* a scholarly essay published just two years ago. Then, battling straw men on every side, McKibben goes after compulsive consumers, greedy corporations, and the like, coaching his readers to stand firm against the mockery of materialists. As one searches in vain for a recycling symbol on the volume's rough-brown-paper cover, a Scrooge-like voice arises in one's ears: Does the book's $12 cover price count toward McKibben's $100 total, or is it somehow exempt? Too mean, perhaps. Still, McKibben's insistence that we not only agree with him, not only mimic him, but admire him, too, would test the patience of a saint. ▬

Walter Kirn's 1997–98 reviews are available at **newyorkmag.com**.

SHORTS

MAGNUS MILLS'S FIRST NOVEL, **The Restraint of Beasts** (Arcade; $22.95), has little to do with livestock, unless you consider all of us beasts, restrained only by our jobs. This black-as-pitch satire, shortlisted for the Booker Prize, was written by a London bus driver. So he knows from backbreaking, low-paying, seemingly Sisyphean tasks. Mills's nameless English narrator sets out from Scotland with a motley crew of two to build fences, first for the mysterious Mr. Perkins, then for a sausage-maker named Mr. Hall. Mayhem ensues—death by high-tension wire, fence post, and post-hammer—all related in the dry, droll tone that can only mean *British humor.* But don't be lulled by the tedium of post-driving—Mills's last chapter slaps the reader awake, and into the realization that *The Restraint of Beasts* is as much biting social commentary as it is comedy. ALEXANDRA LANGE

LIKE MOST OF HUNTER S. THOMPSON'S WRITing, **The Rum Diary** (Simon & Schuster; $24) dwells in that murky territory between fact and fiction—except that, unlike most of his writing, this work is presented as fiction. Thompson's first—and so far only—novel was written when he was 22 and had just left New York to be a "vagrant journalist" in Puerto Rico; Paul Kemp, the book's protagonist, is thirtyish and doing the same thing. Kemp takes a job at a San Juan daily and finds himself in a world of—you guessed it—rum-fueled depravity, where moral corruption and inexplicable violence are facts of life. If Kemp is Thompson, which is debatable, it is noteworthy that he is mostly a disinterested party to the events of the book, reporting the story instead of *being* it, and not particularly concerned about the consequences. This is the innocuous, introspective Thompson, and compared to the reckless, drug-addled maniac of later years, he's not that much fun. NICK MEYER

IN **The Last King of Scotland** (KNOPF; $25), Giles Foden assembles a grab bag of elements—bagpipers, banana leaves, international romance, Idi Amin—into an affecting, chilling historical novel. His hero, a rather schmuckish Scottish physician named Nicholas Garrigan, flies to Uganda to man a backwoods clinic as Amin takes power. Through a series of mishaps and misadventures, he becomes the dictator's personal physician, drinking buddy, and biographer. Starstruck, he never looks at the murderous regime outside the palace walls, blithely painting a red cross on his van to avoid the annoying roadblocks. Foden makes all of Amin's grandiose posturing, and most of Garrigan's naïveté, believable. Only at the end, confronted by graphic evidence of Amin's megalomania, are you sickened by Garrigan's willful myopia. A.L.

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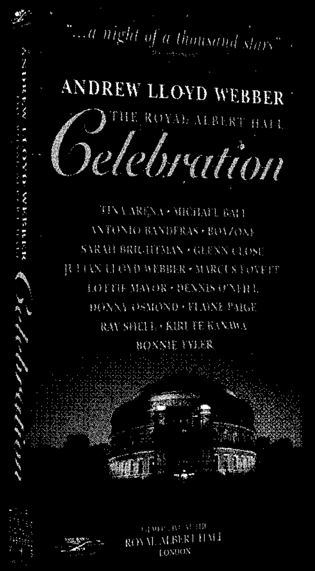
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THEATER JOHN SIMON

Queasy Rider

Arthur Miller's 'The Ride Down Mt. Morgan' is equally desperate and dull, and Patrick Stewart only makes things worse; 'Chicago' is delightful but diminished.

City Slickers: The cast of *Chicago*.

ARTHUR MILLER'S **The Ride Down Mt. Morgan** HAS been riding around for some years (London, Williamstown) before landing at the Public. The play is doused in the scent of desperation, only slightly less acrid than cheap perfume. Miller, the son of naturalism, has tried before to cut his ties to realism, but some umbilical cords are made of steel. Here now is a work awash in dreams, nightmares, and fantasies, straining doggedly to be anti-realist.

Lyman Felt, a failed writer wildly successful as an insurance magnate, has led a double life for a decade. In New York City, he is married to Theo(dora), a Protestant minister's daughter, somewhat starchy, with a similarly proper grown daughter, Bessie. In Elmira, he has a Jewish wife, Leah, also in insurance, and a 9-year-old son, Ben. One snowy night in Elmira, he drives his car down a steep, icy road closed to traffic (he removed the barrier), has a near-fatal accident, and is slowly recovering in a hospital bed under the steadily watchful eye of a nurse—there's anti-realism for you.

When Leah got pregnant and ready to abort, Lyman promised her wedding bells, and she had Ben. Pretending to be divorced, he eventually married her. Now the two wives and daughter (we're spared the boy) meet at his bedside in both Lyman's fantasies and in reality, in scenes deliberately confusing. David Esbjornson's staging is calculatedly unrealistic, with overlappings and double exposure, characters appearing in odd places including the air, and Lyman popping in and out of his bed, which itself keeps changing its position. Brian MacDevitt's lighting projects abstract designs on the backdrop, or picks out characters frozen in square patches of light. Elizabeth Hope Clancy's costumes peel away quickly in dream scenes. John Arnone's scenery replaces the curtain with a Mondrianesque design of chrome rods, and employs ever-shifting white drapes to change the stage configuration.

But except for expatiating on Lyman's lust and his rationalizations for having two wives, the play accomplishes little. True, there is some breast-beating for Lyman, and orgies of round-robin recrimination, the staple of Millerian dramaturgy. Yet we do not even get a clear sense of how the wives differ, and actually see Theo in a lusty sexual situation, which is more than we get from the supposedly earthier, sensual Leah. And we cannot conceive how Lyman manages to keep his spouses separate and ignorant: Elmira is hardly at the antipodes, and long sojourns in those not especially Arcadian purlieus seem unjustifiable by business other than monkey.

If the wives remain sketchy, Bessie, Tom, and Nurse Logan are mere stick figures. But Miller can write effective lines—e.g., "The problem is not honesty, but how much you hurt others with it" and "Why does anyone stay together once they realize who they are with?"—atrocious grammar notwithstanding. But these must be balanced against such stuff as "Leah smelled like a pink, bright cantaloupe, and when she smiled, the clothes seemed to be dropping off her" and "I walk in the valley of your thighs," and still more such senescent masturbation.

Frances Conroy, though a replacement, makes Theo almost believable, but Meg Gibson's Leah contributes little that might drive a man to bigamy. As for Patrick Stewart, he reminds me of those Englishwomen whose accents get them telephone-answering jobs with snobbish American firms. He seems to shout and growl even on the rare occasions when he speaks softly, his beady eyes and clotted voice contributing to the shiftiness of his acting. His Lyman is about as credible as the hair on his head; but, of course, *Star Trek* can confer greatness on anyone.

Photograph by Carol Rosegg.

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CANADA'S STRATFORD FESTIVAL IS VISITING City Center with two productions staged by its artistic director, Richard Monette. Both **Much Ado About Nothing** and Molière's **The Miser** are comedies, but are turned here—the latter literally—into knockabout farce. There is enough horseplay for a day at the races, with both nags *and* Marx Brothers. Lowbrow audiences may groove on this, but it's revolving in the grave for the poor authors. They wrote poignant, darker-edged entertainments along with the rollicking fun; Monette's vision is relentlessly monochrome.

It is not even flawless on its own flawed terms. To give two old Stratford favorites meaty roles, the undeniably gifted Brian Bedford and Martha Henry play Benedick and Beatrice. But these were written for young persons aping jaded old cynics, and all the more droll for it. Played by genuine old-timers, their antics smell of sour grapes and turn sad. Laughter sticks in the craw: Who would mock the embraces of Philemon and Baucis, or snicker at invalids? Conversely, the indestructible William Hutt, wisely playing a comic elder, Leonato, scores the evening's one bull's-eye.

Unlike in the past, Stratford no longer boasts wonderful supporting actors like Douglas Rain and Tony van Bridge. Here we get a hammy Don John, a goofily cloddish Claudio, an unmoving Hero, a colorless Borachio and Conrade. Stephen Ouimette's Dogberry and Brian Tree's Verges are solid farceurs, and Chick Reid's Margaret shows some spunk. But the pall of provincialism enshrouds most of the proceedings.

For the very different proscenium stage (Stratford's is thrust), Guido Tondino's frothy scenery nevertheless works, as do Ann Curtis's costumes, as much as dubious updating to the jazz age can. Certainly Berthold Carrière's music aptly caricatures Nöel Coward and Ivor Novello. But the play's title should not be taken so literally; this ado is meant to be about something.

The Miser, premiering 330 years ago, was at first a rare failure for Molière, until paired, the second time around, with somebody's now lost *Le fin Lourdaud* ("The Prize Bumpkin"). Monette seems to be less interested in reviving Molière than in reinventing that lost turkey, turning most of his cast into prime dullards. But oh, how they knock themselves—and one another—out, sometimes earning a belly laugh or two, but mostly suggesting, if not exactly leaden, semi-inflated balloons.

Hutt is once again fine as Harpagon, actually underplaying the part, and here Martha Henry, too, makes a fit Frosine, despite a distracting fake accent. But the others mostly run around in circles and overemote ferociously, Michelle Giroux (Elise) and Victoria Adilman (Mariane) proving especially expendable. Yet again the scenery and costumes, this time by Mérédith Caron, display resourcefulness, and Carrière's music aptly pastiches Couperin and Lully. Too bad that Stratford did not bring us its glorious *Long Day's Journey Into Night* of a few seasons ago, as fine as anything I have ever seen, a videotape of which will be shown at MOMA on November 23.

REVISITING THE SPLENDID **Chicago** NOW PRESENTS three big obstacles and one smaller one. As Velma, the German star Ute Lemper is impressive in her English—or, rather, American—but looks like Marlene Dietrich run through a pencil sharpener, if not a man in drag. Bebe Neuwirth, whom no one should have to follow, exuded a devastating sardonicism and sprightly kittenishness, the whole topped off with superhuman timing, which cannot be duplicated. On Lemper, Neuwirth's demeanor and delivery sit like a sailor suit on Grandma Moses. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking, brassily sexy and silkenly skewering. On sweet Ziemba, the Reinking mode hangs like black-lace lingerie on Shirley Temple.

The new Amos—the invisible husband—is the ballooning Tom McGowan. This see-through nonentity, perfectly disembodied by Joel Grey, can be played by a fatty only as a slovenly, throwaway bum; McGowan's fussy oiliness simply flops. As the shyster extraordinaire, Billy Flynn, the winning Brent Barrett gets everything right but lacks the sleaziness to make it even righter. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. And amid the ensemble, playing a bit part here and there, you marvel at Leigh Zimmerman, tall, talented, and the most terrific looker on today's Broadway. When will someone finally see beyond her dazzling blonde beauty and give her a chance to really perform?

SHELAGH STEPHENSON'S **The Memory of Water** is English soap opera, at most Yardley to our Palmolive, and not worth dragging across the ocean. It is decently acted, the cast even sounding reasonably British, and not, as often in such ventures, mid-Atlantic. That, however, is where this piece should have been dumped, to rest alongside other lesser, untitanic wrecks. ■

John Simon's 1997–98 reviews are available at **newyorkmag.com**.

MARK STEVENS

Art Transplants

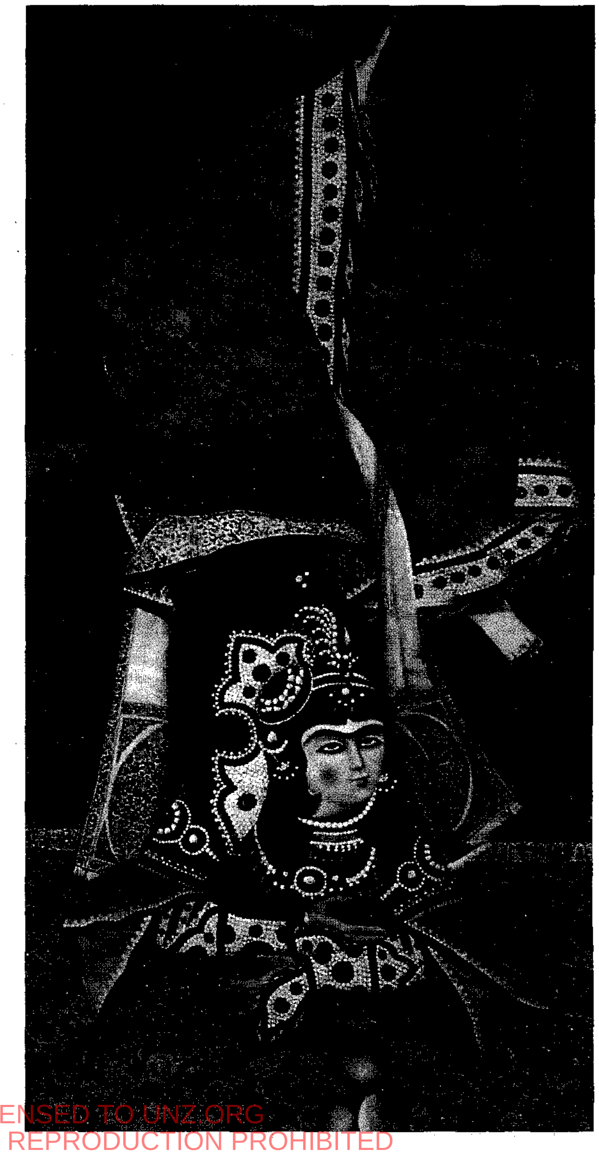
From yesterday's Persia and today's New York,
examples of exotic cross-pollination in painting.

FROM THE BEGINNING, ARTISTS HAVE ATTEMPTED TO cultivate exotic, faraway strains of art in their own backyard. In the modern era, such transplants have sometimes taken powerful root: The conventions of tribal African art, for example, quickly spread through Western painting. Other times, the introduction has failed or produced interesting but eccentric shoots—cross-fertilizations of offbeat form or idiosyncratic power. Two such hothouse stems, one historical and one contemporary, are now on view in New York. **"Royal Persian Paintings: The Qajar Epoch, 1785–1925,"** at the Brooklyn Museum of Art, illustrates, among other things, what occurs when the seductive Western idea of perspective enters the walled garden of Persian art. The exhibition of painting by **Stone Roberts** at the Salander-O'Reilly Gallery shows what can happen when a serious painter introduces an old-master style into contemporary New York.

For most people, Persian painting means brilliant calligraphy and sublimely dainty miniatures. By the late eighteenth century, however, the culture that sustained this art was undergoing great changes. Ties to Europe increased; Western paintings came into the country. And a monarchy arose—the Qajar dynasty—that centralized power and glorified the ruler. Like most other exhibitions of old art from another culture, "Royal Persian Painting," which was organized by Layla S. Diba, has a sober, scholarly air: It makes a case for a new "flowering" of the figural tradition in Persia, represented by pictures that are much larger in scale than the classic miniatures and are often shaped by Western ideas of perspective. This scholarly reticence should not, however, obscure the melancholy drama of the show. Here, we can see the death throes—sometimes beautiful, sometimes grotesque—of a great tradition that cannot powerfully assimilate the new ideas that it confronts.

As the scale of the human figure increased during the Qajar epoch, Persian art lost much of its religious feeling. This is hardly surprising; Islam discouraged the representation of the human figure. In its place, artists substituted an inflated, flattering court style without much substance. Many worked with a pastiche of Western and traditional ideas; they toyed with Western perspective, which was the new fashion, but without great conviction; they could not quite let go of the shallow space of their own tradition. Often, the result is that both ways of depiction seem etiolated. Something similar occurred in Chinese and Japanese art, where the rules of Western perspective often sapped the life from the indigenous art, disrupting the supple, flowing space that reflected the metaphysical beliefs of the culture. Even so, the more interesting Persian artists made a hothouse virtue of pastiche and decorative razzle-dazzle. In *Female Acrobat,* for example, the woman's body becomes an upended puzzle of pieces that the eye cannot easily reassemble. (The curators liken its space to that of cubism.) To modern viewers, the lavish portraits of Fath 'Ali Shah are fantastically effete productions. The ruler seems half hidden behind a make-believe beard and sumptuous dresses.

The contemporary painter Stone Roberts has introduced an elegant stem of Northern European painting—in its way, as exotic today as perspective once was to the Persians—into the culture of modern New York. Other recent artists have attempted similar kinds of transplants, rarely with lasting success. Not only do their results usually pale when compared with the achievements of the past, but the artists themselves are often timid. Typically, they make gee-whiz, trompe l'oeil pictures meant for wealthy collectors who dislike modern art. The difficulties faced by Roberts—who is particularly attracted to



At the Brooklyn Museum, *Female Acrobat,* attributed to Ahmad (ca. 1820s–1830s).

Photograph courtesy of the Brooklyn Museum of Art.

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the taut, linear style of the Dutch still-life painters—are much richer than that. An artist of fiercely focused intensity, he has not always found a way to let his paintings breathe. He brings a sensation of exacting, absolute control to art, as if even the dreams, let alone the details, must be fixed in place. Some still lifes appear bloodlessly exquisite, for example, like perfectly arranged flowers in an airless room.

But this show of Roberts's recent work has a newly invigorating spirit. The old-masterly tradition appears to awaken. It seems more than a hothouse conceit. There is no relaxation in his approach to explain this; his lighthearted inclusion of a few funky contemporary colors and objects, such as a cheap tart, does not loosen his hand. Yet Roberts is now yielding his art to a world beyond possession, measure, and control. In particular, two paintings in this exhibit seem to open outward. In *Child With Flowers,* he portrays a girl in the foreground who has fallen asleep while coloring in a book. Near her are a vase of flowers, a cat, and her tools and crayons. In the distance, down the long hall and pantry of their apartment, Roberts depicts himself and his wife as small figures greeting their dog. The contrast between the rich space of youthful dreams and that of ordinary adult domesticity is beautifully evoked—in part, because the picture is not sentimental. Both the girl's coloring book filled with elegant designs and her ruler and compass seem sophisticated beyond her years, and her face looks preternaturally aged. In dreams, as Delmore Schwartz wrote, begin responsibilities.

The other picture—a large work called *Interior, Evening*—is the centerpiece of the show. Roberts presents his wife in her bedroom as she dresses for dinner. She is seen from the back. As usual, he considers every square inch of canvas with equal intensity and depicts many fine details in a dusky light: a piece of silver on the bureau, an Oriental rug, a selection of blouses on their hangers strewn across the Empire bed. But his customary control seems challenged by the picture's sliding, unstable crisscross of angles. Only the delicate pose of his wife—her "poise"—can hold the composition together. She is stepping forward like a ballerina on point; at the same time, she is hanging back, clasping her arms to herself and folding inward. The picture seems to wait upon her. On every side are glimpses into the world of reverie. Different lights illuminate the space. A mirror melts reality. A door leads toward the New York night. An old book lies on the bed. Here, a transplanted style helps make the reality of the city newly mysterious. ■

Mark Stevens's 1997–98 reviews are available at **newyorkmag.com**.

Milton's Poetics

At Carnegie, the sheer beauty of Milton Babbitt's music, plus the charm of the composer himself; the New York Festival of Song gets Gershwin right.

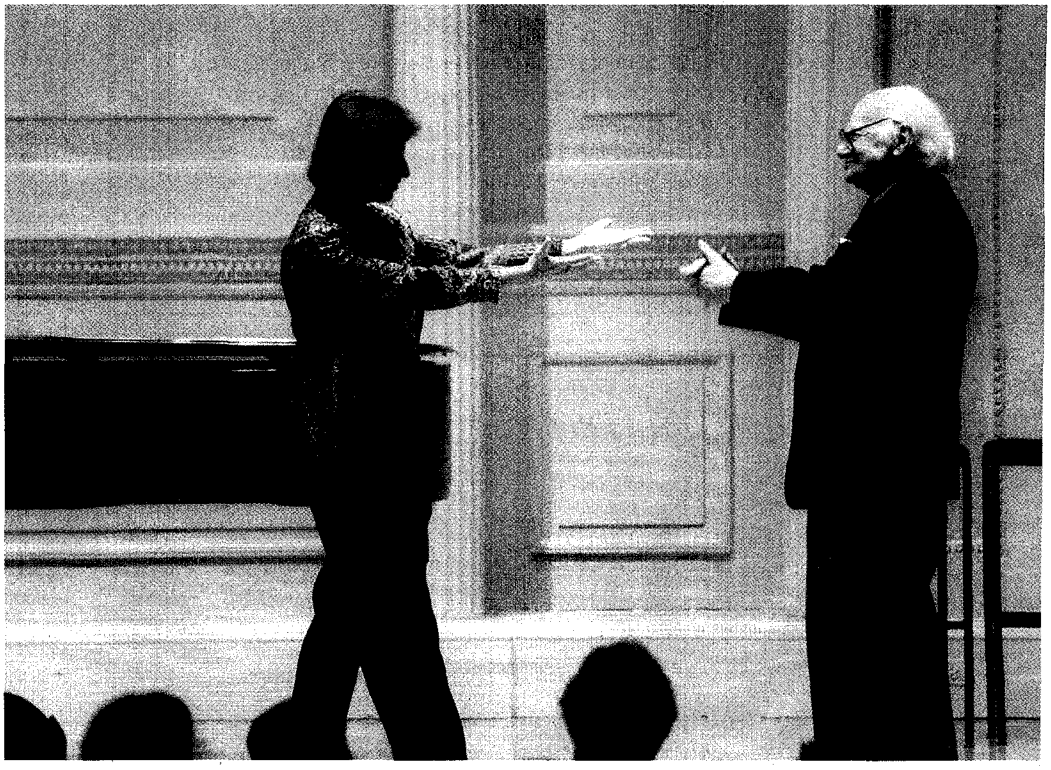
According to ancient legend, the northeastern academic Establishment ruined new American music for everyone in mid-century, and it took years to repair the damage. Composers who made up the Columbia-Princeton axis, we are told over and over, infected the entire country with their poisonous influence as they promoted mountains of unlistenable works, crushed performances of music that did not toe the serialist party line, and instilled the belief among lay audiences that all new music was arid, dissonant pedantry to be avoided like the plague. Today's climate of accessible pluralism, thank God, has finally put an end to that reign of terror, and new music is once again listener-friendly.

That myth continues to be propagated by zealots with their own political agendas, mostly revisionist composers, critics, and impresarios still eager to call the villains of the past to account. The one who usually takes the most heat is **Milton Babbitt**, now 82 and the unrepentant focus of a recent concert, "Making Music 1999," led by Ellen Taaffe Zwilich, the present occupant of Carnegie Hall's composer's chair. Some of Babbitt's most challenging chamber works, old and new, were performed, and a few days later, in Carnegie's main hall, Robert Taub with the Metropolitan Opera Orchestra under James Levine gave the world premiere of his Piano Concerto No. 2. Both events gave those who attended plenty to think about, perhaps even enough to reconsider and reassess those far-off days when Babbitt and his colleagues presumably ruled the world.

I was a composition student at Columbia back then, and my recollection is of a climate that encouraged diversity rather than rigid conformity. My classes were full of young would-be composers whose tastes ranged far and wide, and at concerts of new music one could encounter a variety of styles that took in everything from neo-Brahms to the latest aleatory eccentricities. Hardly dogmatic post-Webern serialists, our teachers at the time—Douglas Moore, Otto Luening, and Jack Beeson—were oriented toward conservative Americana in their own work, although they were ready to welcome whatever was put before them as long as a student could prove he knew exactly what he was doing. If Charles Wuorinen, a composer of uncompromising intellectual rigor and complexity, eventually turned out to be the most significant voice among us, perhaps that is because he had the most talent and creative drive.

To be sure, Babbitt, who taught at Princeton but was also in charge of the Mark II RCA synthesizer at Columbia's electronic-music center, seemed an intimidating figure. His maximal music was tough to deal with, but his closely reasoned, syntactically fearsome analytical writings about such arcane matters as source set, pitch class, and combinatoriality were even more daunting. In fact, Babbitt's dense verbal theorizing tended to obscure what some of us soon discovered were the principal attractions of his precisely conceptualized music: its glowing intensity, expressive purity, and sheer beauty of sound. All those qualities were on display at "Making Music," most especially in *Reflections,* for piano and synthesized tape. This score is typically relentless in its non-stop activity, its mercurial character the direct result of minutely calculated dynamic and gestural contrasts, but the interplay of timbral colors is dazzling and the overall poetic effect exquisite.

Another aspect of Babbitt surely disarmed the unsuspecting at this concert: his wit, charm, and personal warmth—no surprise to me, although in all these years of hearing him speak and listening to his music I have never



Babbitt redux: The composer with soprano Judith Bettina at Carnegie Hall.

Photograph by Paul Kolnik.

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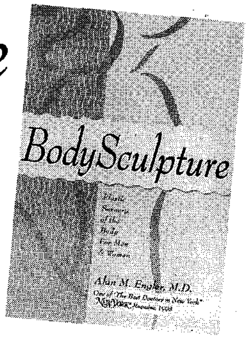

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actually met the man. In his conversation with Zwilich, we learned about Babbitt's youth in Jackson, Mississippi; his early days as a jazz clarinetist; his studies with Roger Sessions; his generosity toward several generations of pupils, the most famous probably being Stephen Sondheim. In fact, Babbitt's knowledge of American show tunes from the twenties and thirties is legendary. We were even treated to excerpts from the unproduced musical he wrote in the forties, *Fantastic Voyage,* an adaptation of *The Odyssey*—three tonal but deliciously intricate songs that may hit the pop charts sometime around 2045.

Like its predecessor, composed in 1985, Piano Concerto No. 2 is in one movement lasting about 25 minutes, but there the similarities end. It is a much more reflective piece, seldom exploiting register and dynamic extremes in ways that I associate with Babbitt, although the restless interplay of thematic material and instrumental textures is wholly typical. Possibly the subdued performance accounted for the oddly neutral impression the score gave on first hearing. New music is obviously still a challenge for Levine's famous orchestra, which never tiptoes so gingerly through Mozart and Wagner or plays Verdi at such a drearily monotonous mezzo-forte. An experienced Babbitt interpreter, Robert Taub inflected the solo part with far more variety, energy, and character; I hope that one day he will collaborate with a conductor and an orchestra that can give us a clearer idea of the piece.

MANY CONCERTS IN HONOR OF THIS YEAR'S George Gershwin centenary are still to come, but I doubt if any will be more joyous or on-target than the New York Festival of Song's recent celebration at the Kaye Playhouse. As programmer, pianist, annotator, and compère, Steven Blier takes much of the credit for the musical quality and engaging tone of the evening, which mixed familiar songs with a generous assortment of unfamiliar Gershwiniana from that famous box of long-lost manuscripts discovered in a music warehouse in New Jersey. One of the many miracles of Gershwin's music, says Blier, is its uncanny ability to dance and lounge at the same time, and that is just what these stylish performances did so irresistibly as buoyed by Blier and John Musto at a pair of concert grands. Three superior voices did the honors—Audra McDonald, Margaret Lattimore, and Ted Keegan—each neatly tailored to explore a different expressive facet of Gershwin's lyrical genius. Why some record company is not taping and releasing these fabulous NYFOS evenings for everyone's future enjoyment is a mystery. ■

Peter G. Davis's 1997–98 reviews are available at **newyorkmag.com**.

JOHN LEONARD

Traitor Rick

Timothy Hutton is splendid as treacherous turncoat Aldrich Ames, but Showtime's 'Traitor Within' leaves unanswered much larger questions about the CIA's lapses.

TIMOTHY HUTTON'S PERFORMANCE IN **Aldrich Ames: Traitor Within** (Sunday, November 29; 8 to 10 P.M.; Showtime) is all the more remarkable given his rehearsals for the role in big-screen movies like *Daniel* (1983) and *The Falcon and the Snowman* (1985). In Sidney Lumet's film version of E. L. Doctorow's *The Book of Daniel,* Hutton embodied to angry perfection the son of American Communists who, very much like the Rosenbergs, had been convicted of and electrocuted for passing secrets to the Soviets. Whether or not his parents were framed, this Daniel had somehow to grow up from his Bronx Jewish left-wing childhood of a Red Army Chorus singing "Meadowlands" to Abbie Hoffman's semi-revolutionary 1960s. How does such a son deal with the memory of a mother who announced "Let our death be his bar mitzvah"? In John Schlesinger's film version of Robert Lindsay's *The Falcon and the Snowman,* Hutton as a spoiled rich kid passed secrets himself to the Soviets—for the money, yes, but also for a lark.

It was as if he'd been warming up for the part of Aldrich ("Rick") Hazen Ames, a career paper pusher at the CIA and the worst nightmare of the agency's paranoid chief of counterintelligence, James Jesus Angleton—a "mole" at the very cerebellum of Spook Central. If Angleton could imagine it, the Russians must be doing it. What seemed unimaginable was that this mole would turn out to be a lazy, bibulous mid-level operations officer who, from 1985 until his arrest in 1994, sold out his country and his comrades not for fun or politics but for a Jaguar and a Jacuzzi, a dacha and a ranch, condos in Bogotá and Cartagena, and a two-story house in Arlington, Virginia, for which he paid $540,000 in cash, not to mention the usual Swiss and Italian bank accounts.

Rick, not exactly a genius though he certainly thought himself superior to those promoted ahead of him, got away with eight years of conspicuous consumption because there were so many others like him lolling about the Langley campus, gentleman spies whose aristocratic wives were reputed to be wealthy. Hadn't his father before him put in three gray decades at the same agency? Besides, like those 38 double agents for Castro the agency hired just in time for the Bay of Pigs, he passed his polygraph tests. He needed the money so his wife, Maria del Rosario Casas Dupuy Ames, could shop between classes at Georgetown. In fact, my only complaint about this otherwise first-rate docudrama is that Maria—played by the always wonderful Elizabeth Peña—gets short shrift. Some of us found her more interesting than Rick.

It wasn't just that Maria had been well-born on Bogotá's north side to a politician father and a mother with a reputation for bringing home hard-luck salsa musicians; educated at all the right schools (including Princeton for a semester); graduated summa from the University of the Andes, where she'd taught Greek and literary theory; and was at work on a doctoral thesis about Hegel. It was also the rumors of a cousin with ties to Escobar's Medellín drug cartel. Hadn't Rick been transferred from counterintelligence to counternarcotics? To which suggestive tease one added the tidbit that the Ameses' defense attorney, Plato Cacheris, had previously represented not only Sheik Kamal Adham, the Saudi intelligence chief up to his burnoose in the BCCI scandal, but also Fawn Hall, Ollie North's centerfold shredder during Iranamok. My oh my.

Why should hate radio have all the fun? I am the Last Wobbly. I believe in one big union and one big conspiracy, most of which we'll never know about because they shredded Bill Casey's brain. When director John Mackenzie's camera zooms in for a (continued on page 136)

In the drink: Hutton as Ames, drowning resentment and ambition in *Traitor Within.*

Photograph by Kerry Hayes.

POP MUSIC **BILLY ALTMAN**

Irony and Silk

Retrospectives from Randy Newman and Burt Bacharach—now moving in opposite directions on the Boulevard of Cool—showcase their mutual gift: writing songs.

IT'S ONE OF THOSE IMAGES THAT STAY FIXED IN THE mind's eye: Seated at the piano, the handsome prince of "easy listening" music, Burt Bacharach; leaning over said piano, his lovely Hollywood princess bride, Angie Dickinson. "Say yes," whispers Burt, eyelids at half-mast. "Say yes," purrs Angie. "Say yes," the two coo in unison. "Yes . . . to Martini and Rossi." The sound of glasses clinking, and piano tinkling. Voice-over: "Martini and Rossi—on the rocks."

That TV ad floated across the airwaves in the early seventies, just as the world associated with Burt Bacharach, Top 40 hitmeister and top-ten bon vivant, was itself going on the rocks. Yes, it was true that between tokes, trips, civil-rights marches, and anti-war protests, a generation had stopped regularly throughout the sixties to hum along with scores of hook-filled pop tunes composed by Bacharach and his longtime lyricist, Hal David. But that same generation emerged from the sociopolitical upheavals to find Bacharach still perched at his piano, still tanned, still grinning, still *swinging*, as if the whole second half of the decade had simply been an unpleasant ride through a bad neighborhood on the way to the next cocktail party.

Good ol' boys: L.A. guys Bacharach and Newman get their careers boxed.

The subsequent twenty-odd years only cemented that perception. By the mid-seventies, Bacharach had split from collaborator David, from most-favored vocalist Dionne Warwick (who recorded more than 30 chart singles written by the pair), and from the aforementioned Dickinson, and was settling comfortably into the supper-club/Vegas circuit he'd sprung from. Bacharach enjoyed a brief revival in the eighties when he teamed up—both professionally and personally—with Carole Bayer Sager, but such melodramatic marshmallows as "On My Own" and "That's What Friends Are For" only indicated further hardening of the schmaltz.

But as they say, everything old is new again. Thanks to a variety of factors—most notably Gen X's fascination with the flip-hip, Rat Pack/007 side of the sixties, and *Painted From Memory* (Mercury), the recent album of collaborations with the ever-adventurous Elvis Costello—Burt Bacharach, now nearly 70, is cheerily being rediscovered and reevaluated: Rediscovered by audiences far less interested in the context of his work than in the songs themselves (the kitschier, the better), reevaluated by critics who now grudgingly allow that Bacharach's apparent nonchalance belied the deceptively inventive musicality of those innumerable hits.

The new three-CD release *The Look of Love: The Burt Bacharach Collection* (Rhino) covers a remarkable amount of pop turf, starting with country star Marty Robbins's Mitch Miller–produced "The Story of My Life" (1957), right through Broadway's *Promises, Promises* (1968), and all the way to "God Give Me Strength," the commissioned work for the 1996 film *Grace of My Heart* that first brought Bacharach and Costello together. In between are moments that range—truly—from the sublime to the ridiculous. In the latter category there's, of course, "What's New Pussycat" but also the theme from the fifties horror film *The Blob* (and it's as catchy as anything Bacharach has written). In the former category are all those sturdy, timeless hits from Warwick, including '63's still-stunning "Anyone Who Had a Heart." There's also Dusty Springfield's time-stopping title track. Listening to it, you can still have only one reaction: *Say yes.*

SPEAKING OF INDELIBLE IMAGES, back in 1972, when I was helping to take over the administration building at SUNY Buffalo (while humming Bacharach's "One Less Bell to Answer," probably), Randy Newman gave a solo concert at our student union's (I kid you not) Millard Fillmore Room. At some point between songs, Newman talked about how, in his formative days as a staff writer for an L.A. song publisher, everything he wrote wound up a forgettable 45-rpm B-side at best. "I'd play something I was certain was very commercial, and everyone would stare at me like I was from outer space," I remember him saying. He went on to confess that he still didn't have a pop clue. "That song on the radio by this group America—'Horse With No Name' [No. 1 at the time]. I'm listening

Illustration by David Cowles.

to it, and I hear the guy say, 'The heat was hot.' Right then I realized why I could never be a hit songwriter."

Well, maybe not a hit songwriter, but a great one, one of the very best. Abundant evidence can be found on *Guilty: 30 Years of Randy Newman* (Rhino), a four-disc set that chronicles not only his fitful career as a recording artist (he released seven albums between his 1968 debut and '79's *Born Again,* only three since), but his still-evolving second career as a film scorer. (In just the past decade, this nephew of film composers Alfred, Lionel, and Emil Newman has created music for eight movies, including *Parenthood, Avalon,* and *Toy Story.*) Still, at a time when the once ultra-hip Newman seems headed in the opposite direction from Bacharach on the Boulevard of Cool, it's difficult to say what anyone unfamiliar with Newman's work or voice (unlike Bacharach's, Newman's songs are mostly associated with his own ever-adenoidally-challenged renditions) will make of it. The only real hit he's ever had on his own, 1977's "Short People," became one mainly because most people *didn't* get it. (Irony ain't exactly America's strong suit.) The dark, rapier-sharp humor of tunes like "Political Science," "You Can Leave Your Hat On," and "Lonely at the Top" make Newman's compositions unique entries in the pop-music songbook, but lurking at the corners of even his bleakest work, funny or serious, is an unfailingly humanistic empathy: The worshipful stalker of "Suzanne," the tormented child killer of "In Germany Before the War," the drunken loser in "Marie"—more like a prose author than a songwriter, Newman works from inside the psyches of his song's narrators, touching nerves that are probably as disturbing to him as they are to us.

Still, as his lifelong friend and former producer Lenny Waronker points out in notes accompanying this set, Newman's highly lauded, economical lyrics are only half the story: "Randy has this magnificent, incredibly powerful sense of melody. His themes can just rip you apart." There's a melodic thread that runs through just about everything here, from ambitious early pieces such as "Cowboy" and "Davy the Fat Boy" right through the emotional scores to *The Natural, Awakenings,* and, most recently, *James and the Giant Peach.* (One of the nicest discoveries in the box is a demo of "My Name Is James" from that animated film—a haunting reverie that finds Newman ingeniously relaying childhood innocence, wonder, and dread all at the same time.) It's a thread whose fibers come from the mills of ragtime, blues, jazz, pop, R&B, and rock: in short, as American as it gets. That is, as Newman—irony intact—observes, "if you would only allow Jews to be Americans." Sail away, baby. Sail away. ■

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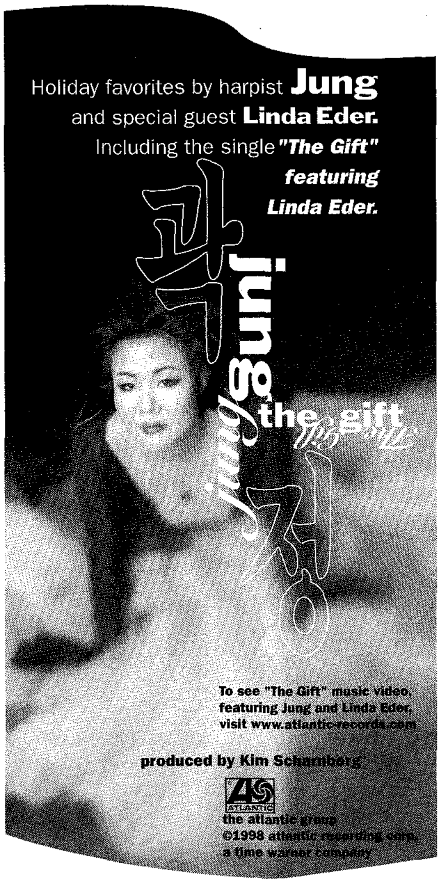

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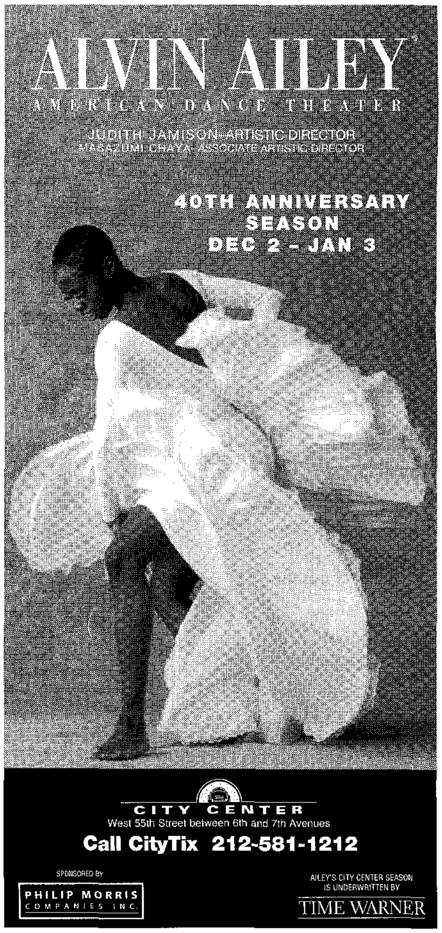
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We'll Meat Again

Thanks to his years at Lutèce and Cote Basque, Henry Meer brings welcome discipline and élan to City Hall, his homage to the turn-of-the-century chophouse.

Not politics as usual: You can't bite City Hall, but you can eat at the bar, seen above.

FOR A MOMENT, I FEEL I AM STEPPING BACK IN TIME. The warped pavement, the whitewashed façade of the turn-of-the-century warehouse, crates of apples wafting their cider scent, hostesses in mournful black. True, all of it is today's New York, but clearly haunted by nostalgia for yesterday. **City Hall** distills and honors the classic New York steakhouse in the same way that Balthazar pays homage to the French brasserie. Uncannily evocative but better in ways than the original. Aren't you taller than your grandmother? Blonder? And your teeth are straighter, I bet.

When Diamond Jim Brady put away six dozen oysters at a sitting, he probably ignored the same classic relish plate City Hall's chef-owner Henry Meer has dusted off here, with its carrot sticks, celery, radish, and pickles. Not even a sliver of jícama to spoil the illusion. But I doubt Diamond Jim ever confronted a high rise of shellfish as eclectic as the triple tier flaunted here: four kinds of oysters, cherrystone clams and littlenecks, Alaska king crab and Baltimore blues, New Zealand mussels, lobster, whelk, plus four sauces for dipping. This is global gluttony via the jet stream. And the three of us are only scaling the Chrysler High Rise, $52 for up to four—never mind the $98 Empire for six to eight.

Some marketing whiz may have invented what America calls the New York cut way back then. Possibly it resembled City Hall's marbled slab of prime sirloin. Maybe Grandpa's hashed-browns were this crusty, this generously dished out, but I doubt they were so pristine, so clean. We're tasting the discipline Meer picked up in our town's French finishing schools. After ten years of "packing my knives" for André Soltner at Lutèce, as the chef puts it, and seven years before that at La Cote Basque, Meer may be imagineering Old New York, but he can't help refining it, too. And he's just about shrugged off any foreign trendiness, except for an occasional squirt of truffle oil or a Tuscan toast.

Once Meer decided his first-born, the Cub Room, could thrive without his constant attendance on its corner in SoHo, he spent a year excavating this giant space in TriBeCa—actually running a preview of City Hall for several months in the awkwardly narrow adjacent space till construction upheaval forced him to shutter it. I suppose a crotchety critic might see the sprawling dining room as too like a school cafeteria with its light wood, naked tables, and open kitchen at the rear. But I like it, especially the wonderful photos of old New York street life in light boxes. And P.S. 6 never had a pair of shuckers working on a hill of frosty crustaceans. Or padded booths. And for agoraphobes, there is intimacy in the bar—a space that was itself twice a restaurant, first as 131 Duane and, before that, the Pearl Room.

If the iceberg wedge with blue cheese doesn't make you giggle, there is a slightly too salty chicken consommé with matzoh dumplings and a few Waspy ovals of carrot to eat and contemplate. Clearly a mixed marriage. Some of this is nursery stuff, but only if Julia Child was your nanny. Meer has dreamed up seafood tetrazzini, dared a turkey-burger melt with Moscow mayo (Russian dressing, I do believe), given the chopped salad green-goddess dressing, and revived the classic Delmonico steak. Sorry, the cow loses the battle to an excess of blue cheese in this revival. Go for the marvelous double steak on the bone, a behemoth served stunningly rare.

Like me, the chef used to haunt the counter at the Grand Central Oyster Bar, sitting just in front to watch the cooks mixing a shellfish pan roast to order. I find their blend of cream, half-and-half, and Worcestershire sauce with clams or oysters on crustless Wonder Bread irresistible. Meer likes it less creamy and minus the Worcestershire. His version is still very tempting.

Except for the scattering of kitsch, the theme here is

Photograph by Robert Wright.

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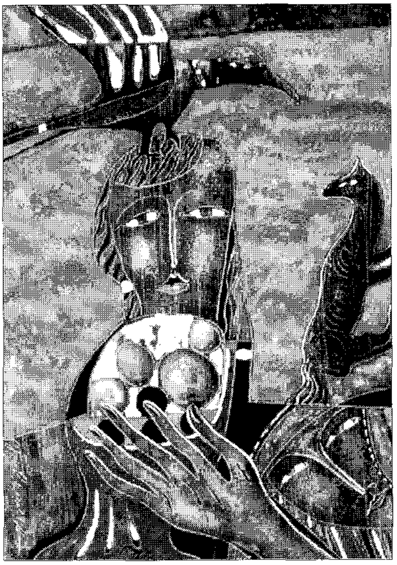

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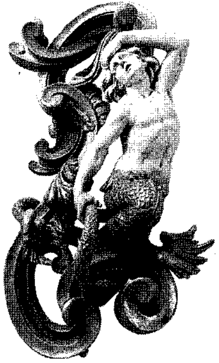

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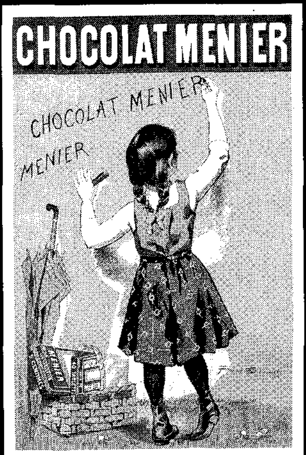

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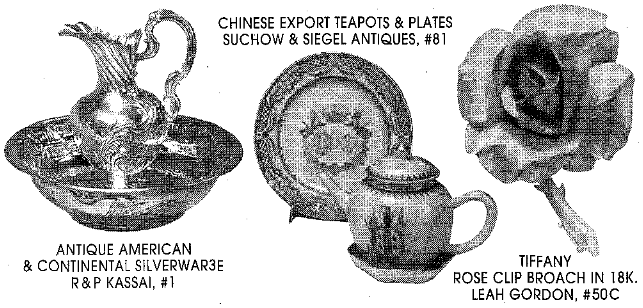

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simplicity. The Chesapeake she-crab soup—blue-crab bisque with peeky-toe crab afloat—is creamy perfection. Raw oysters sparkle. Calamari, oysters, and giant shrimp—you name the combination—are carefully fried (but might be more lightly breaded). Of course, in classic Manhattan steakhouse mathematics, most steaks come solo on the plate, and sides for the table are $6 to $8 extra. Sheer greediness when entrées run $18 to $29. Still, I don't see dollar signs when I'm eating the fabulous hashed-browns, better with every visit. Meer roasts baby beets, intensifying their beetiness in a way sour cream can't dull. But curried onion rings are slivered so thin, all you taste is fat. And the fries can be top-drawer or merely very good. Meer says he's still experimenting with the size.

THE INSATIABLE CRITIC

The kitchen does well by peppered tuna and the "Scotch tenderloin," slang for hanger steak. The whole fish, presented and then impeccably filleted, was overcooked the first time, just right the next. And the lamb saddle—not rare as ordered—needs seasoning. But classic sauces like bèarnaise and hollandaise, for the broccoli, are a cinch for anyone who teethed at Lutèce. These are textbook. And the kitchen gets more competent every day, as it always does when the chef is a pro.

Customers may recognize Tyson Tinsley from the Palace, Jams, and, recently, Mad Fish. He manages a house free of downtown attitude and oversees the cellar, guiding us to a couple of sensibly priced reds that go well with steak and tuna—Niebaum Coppola Claret at $28 and Vacqueryras from the Rhone for $30.

Meer never understood why his Cub Room opened in a flash of almost fatal trendiness. Food lovers had to navigate past barroom frenzy to reach the serenity of the dining room. That's not what he's seeking here. He's got two private rooms, and a catering director who worked at Smith, Barney. When the kitchen is steadier, he'll start his daily specials. He waited five weeks before opening for lunch, offering sandwiches, chili, an omelet, pasta, and an excellent burger, $6 to $14. Even desserts are getting simpler and homier, as I discover tasting the marvelous pear upside-down spice cake and pumpkin pie with pecans.

"My staff knows what I want," he says. "I'm into control. I learned that from Soltner." If he has his way, City Hall will be a "hall for the city." So far, no word from Mayor Giuliani.

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Gael Greene's 1997–98 reviews are available at **newyorkmag.com**.

Leonard *continued from page 131*

whirlybird shot of Langley, where they spent so much of their Cold War time playing with LSD and ESP, UFOs and astrology, it looks to me like a Temple of Karnak—a fusion of art, science, and religion to configure esoteric knowledges.

Hutton's Aldrich drinks; his thin ego boundaries fairly dissolve in booze. Passed over for promotion, maxed out on his credit cards, persuaded at the bottom of his shot glass that spooking has devolved from a grand-master chess match, worthy of his intellectual pretensions, to a vulgar game of checkers, he shops his secrets to the KGB. Before long, he will be visiting dead drops in Rock Creek Park, turning up rocks to fetch transparent baggies of cold cash, leaving behind the names of American agents in Moscow who are promptly executed, and explaining to a disbelieving Maria that he has made some lucky investments. This dissolution into a fog of low cunning, moist resentment, and rationalizing spin rinse is all the more powerful because it comes unaccompanied by the usual therapized baby talk. While the fog has a name in recovery circles—grandiosity—we see it in Hutton instead of hearing it at a twelve-step meeting. And it's scary.

Self-sabotaging Rick will, of course, be found out. The FBI may have had more to do with it than the bewildered agency, but for TV-movie purposes, Joan Plowright as Jeanne Vertefeuille is our Miss Marple heroine, as bright-eyed as Hutton is opaque, though I don't believe her for a minute. Hutton alone, however, is more than enough to fry our circuits. Treason's no less treason for also being chemical dependency, but it isn't paranormal either. With his sense of grievance, his conviction of his own splendid singularity, and his habit of soaking himself, Rick could just as easily have worked for a bank or an ad agency, and likewise drowned.

From which dramatic insight, we can think in two directions. One is Showtime's, where they follow up *Aldrich Ames: Traitor Within* with, on the same night, **Aldrich Ames: In His Own Words**, a prison interview of the voluble miscreant, and then a documentary on **The Real C.I.A.: Enemies, Secrets & Spies**, in which Tim Weiner and the New York *Times* tell us what we already should have known from superior reports like Bill Moyers's *High Crimes and Misdemeanors* on PBS or the 1997 Discovery channel mini-series *America's Secret Warriors.* The other direction would be to wonder, as Weiner doesn't, whether the agency has even done its overt job: How come it managed to miss everything from Sputnik to the collapse of the nonprofit police states of Eastern Europe to the explosion of the Hindu hydrogen bomb? ▬

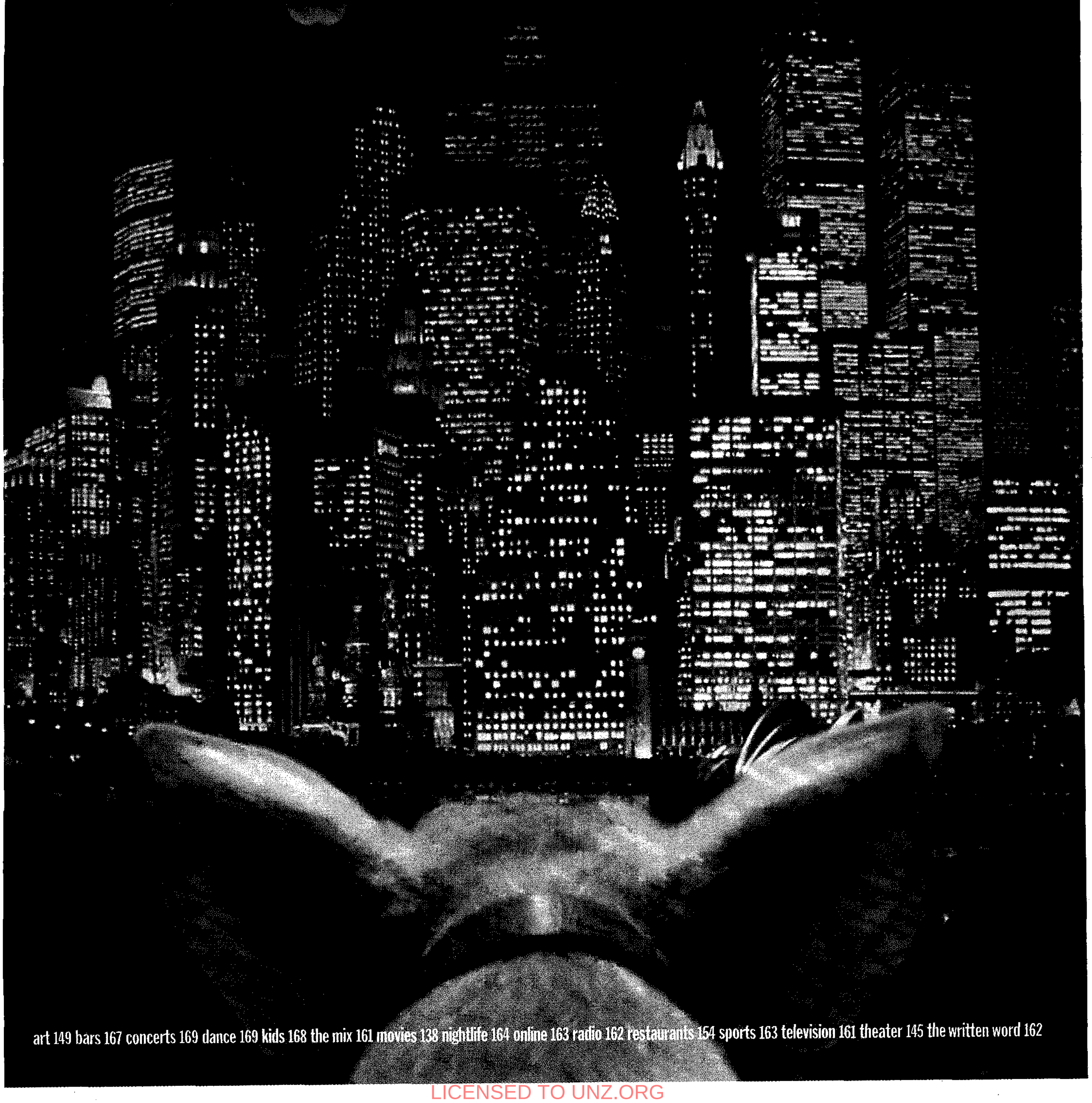
John Leonard's 1997–98 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York

The Pig Apple

Babe: Pig in the City **goes in search of porcine box office this Thanksgiving weekend (page 140)**



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movies

Very Bad Things...Babe: Pig in the City

New Films

American History X—Edward Norton is a neo-Nazi skinhead named Derek. The film's point is that this monster wasn't born that way: his firefighter father taught him to be racist. After Dad is shot dead trying to put out a blaze in a crack house controlled by black dealers, Derek becomes the youth leader of a Venice Beach white-power movement. His younger brother, Danny (Edward Furlong), is also brought into the fold. Derek ends up jailed for three years for killing two black kids, but his prison experiences transform him. Realizing that his Aryan brothers in the clink aren't exactly soul mates—they gang-rape him in the shower for being friendly around a black inmate (Guy Torry, in a superb cameo)—he emerges clear-eyed and with a full head of hair, yet. He returns home to salvage Danny before it's too late. The filmmakers are trying to make a case for how his hate is a learned response to social misery, but with its deadweight social conscience, the film ultimately resembles nothing so much as an Oliver Stone special. The message seems to be: If you gang-rape a skinhead, he'll come to his senses. (Rainer; 11/9/98) (1 hr. 58 mins.; R) *Angelika Film Center; First & 62nd St. Cinema; Lincoln Square; Regency.*

★**Antz**—This animated feature, with its deadpan witticisms, its heart-stopping shifts of perspective, is completely entertaining, a kids' movie that will leave grown-ups quoting the best lines to one another. It is a terrific joke about scale. Beneath the ground, the ant colony looks huge, with enormous tunnels, battlefields, and meeting halls. Z (Woody Allen), who calls himself "the middle child in a family of 5 million," natters on to his shrink about depersonalization, and winds up the unwitting leader of a rebellion against a fascist society. The ants' faces suggest ever so slightly the actors who are taking the various characters—Sharon Stone as the princess Bala; Gene Hackman as a megalomaniacal general; Sylvester Stallone as a bluff soldier; and Dan Aykroyd and Jane Curtin, very proper indeed, playing not ants but a pair of buzzing, preening, distantly solicitous Wasps. (Denby; 10/12/98) (1 hr. 23 mins.; PG) *Gemini; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Astoria; Crossbay II; The Movies at Staten Island.*

Babe: Pig in the City—The sheep-pig travels to a state fair for a speaking engagement, in order to raise money to save the farm. With Magda Szubanski, James Cromwell, Mickey Rooney, and Mary Stein. (1 hr. 35 mins.; PG) *Village East; New Coliseum; Kent Triplex; Ridgewood; Jackson Triplex; Plaza.*

Opening
A Wedding and Several Funerals

A real-estate agent (Christian Slater) uses the silver tongue he perfected in corporate-speak seminars to tempt his buddies down a blood-lusty path in 'Very Bad Things.' The black comedy, more black than comic, begins with a bachelor party (attended by Jeremy Piven, Slater, Jon Favreau and fiancée Cameron Diaz, Leland Orser, and Daniel Stern) and ends with a pile of bodies. Did we mention the totally tasteless ending? Opens November 25.

Photograph by Robert Zuckerman.

Belly—Childhood friends take very different paths as adults. Starring Nas and DMX. Directed by Hype Williams. (About 2 hrs.; R) *Criterion Center; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Crossbay.*

Bride of Chucky—The killer doll returns for his fourth go-round, and this time he takes a wife. Starring Jennifer Tilly, John Ritter, and Alexis Arquette. (About 2 hrs.; R) *Criterion Center; Astoria.*

A Bug's Life—A misfit ant tries to save his colony from unduly aggressive grasshoppers. (1 hr. 34 mins.; G) *Village East; Cinema I, II, Third Ave.; Guild 50th Street; Ridgewood; Cinemart.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Celebrity—See Rainer, page 121. (1 hr. 53 mins.; R) *Village East; 19th Street East; Astor Plaza; Coronet; Orpheum 7; Movieworld; The Movies at Staten Island.*

Central Station—A little boy loses his mother and depends on a bitter woman to take him home to Dad. Starring Fernanda Montenegro and Vinicius De Oliveira. Directed by Walter Salles. (1 hr. 55 mins.; R) *Angelika Film Center; Lincoln Plaza.*

The Cruise—Timothy "Speed" Levitch is a shambling, homeless, scraggly-haired motormouth who conducts his own free-form New York City Gray Line bus tours. In this documentary, we get a full dose of Levitch's nutty spritzes. He can be amusing—as when telling tourists that "the Fulton Fish Market is more an odor than a landmark." He can be helpful: He points out the neighborhood where Dylan Thomas expired. (The bard's last words: "I just had my sixteenth martini.") Miller certainly found a "character" to build a movie around, but there's something Diane Arbus–y in the whole enterprise. Levitch, about whom we learn very little, is a whirling dervish in pain, and the camera's steady, unblinking gaze does him no favors. He describes New York as "a scintillating, streamlined mermaid who sings to me at night." We don't hear the song. (Rainer; 11/2/98) (1 hr. 16 mins.; NR) *Village East.*

Dancing at Lughnasa—Five sisters in rural thirties Ireland struggle with the harsh hand life has given them. Starring Meryl Streep, Sophie Thompson, Michael Gambon, Catherine McCormack, Kathy Burke, Brid Brennan, and Rhys Ifans. Directed by Pat O'Connor. From the stage play by Brian Friel. (2 hrs.; PG) *First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar

'CUE' Cover Photograph courtesy of Mill Film.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.

Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Village Theatre VII; 19th Street East; New York Twin; Lincoln Square.*

Enemy of the State—See Rainer, page 120. (2 hrs. 7 mins.; R) *Murray Hill Cinemas; Embassy 1; Embassy 2–3; Sutton; Orpheum 7; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Crossbay; Jackson Triplex; Main Street Cinemas; Hylan Plaza; The Movies at Staten Island.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn-boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Eastside Playhouse; Lincoln Plaza Cinemas.*

Hallelujah—A documentary of the world tour of performance artist Ron Athey. Directed by Gund Saalfield. (1 hr. 30 mins.; NR) *Opens 11/27.*

Happiness—This scandalous American independent film, written and directed by Todd Solondz, is, of course, about misery. The characters try to make connections and wind up nowhere; they love the wrong person, the forbidden person; they degrade themselves, destroy other people. Each scene offers one or another aspect of the alleged anxiety and terror lurking beneath the respectable surface of middle-class life. A retired couple in their sixties (Ben Gazzara and Louise Lasser) have nothing left to say to one another. One of their daughters, Joy (Jane Adams), a scared, talentless girl, can't hold a job or a man. Her older sibling Helen, the slinky writer, is a parody of chic, attitudinizing success, a suburban Kathryn Harrison. The other sister, Trish, played by the gurgling Cynthia Stevenson, lives happily as an apple-pie-fascist mom, married to what seems to be a solid husband and dad—Bill (Dylan Baker). Bill lusts after little boys, perhaps even after his own little boy. Aren't the American suburbs a fairly easy target by now? Solondz subverts what has already been subverted. *Happiness* is a brilliant, disturbing, but unstable and half-crazy piece of work. (Denby; 10/19/98) (2 hrs. 17 mins.; NR) *Angelika Film Center; 19th Street East; Lincoln Plaza Cinemas.*

Hard Core Logo—An aging punk-rock band takes one last tour through western Canada. With Hugh Dillon, Callum Keith Rennie, John Pyper-Ferguson, and Bernie Coulson. Directed by Bruce McDonald. (1 hr. 32 mins.; R) *The Screening Room.*

Hi Life—Eric Stoltz is an unemployed actor whose efforts to pay off a gambling debt turn into a series of complications at various bars in the city. With Katrin Carlidge, Charles Durning, Daryl Hannah, Moira Kelly, Peter Riegert, and Campbell Scott. (1 hr. 25 mins.; NR) *Opens 11/27.*

Home Fries—Drew Barrymore is a fast-food worker who gets pregnant by her married boss but falls in love with his son. With Luke Wilson. (1 hr. 45

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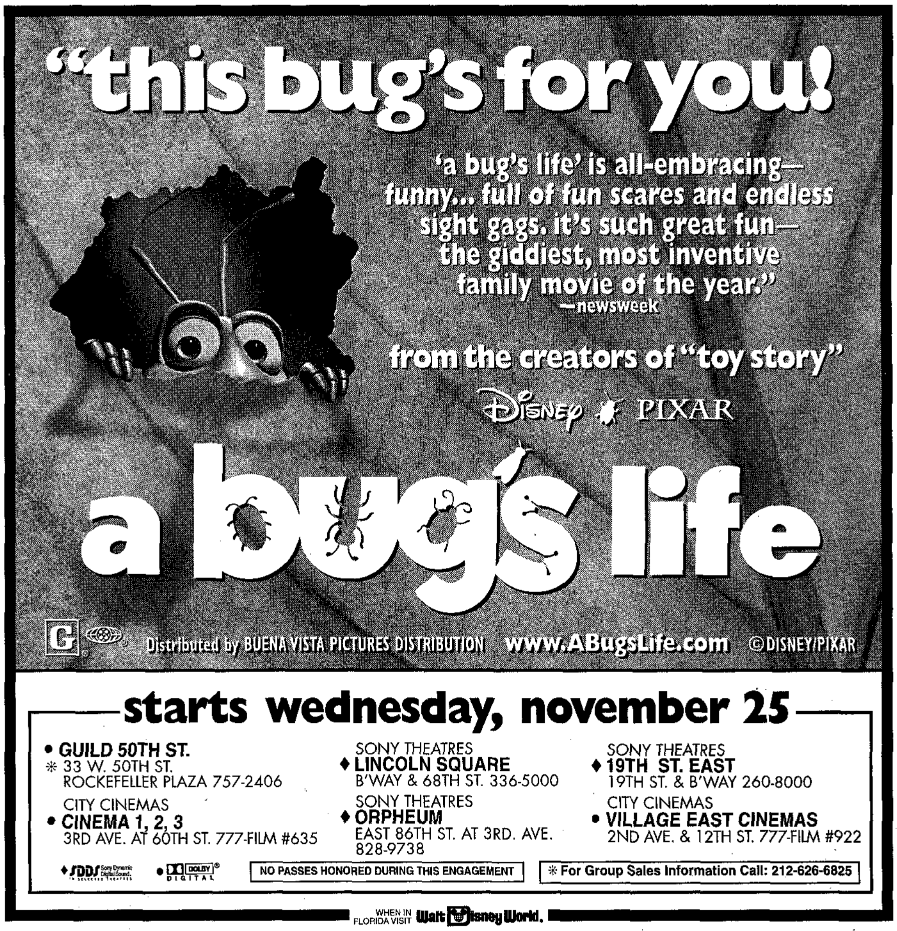
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Talent

More Ham, Please

“I have no shame,” says Magda Szubanski, “which I think is kind of useful in my line of work.” Szubanski, 37, is Australia’s favorite sketch comedian—her range of characters rivals Tracey Ullman’s—but at this point, America knows her only as Mrs. Hoggett, the portly farmer’s wife in *Babe* and its sequel, *Babe: Pig in the City* (opening November 25). Even in Australia, she admits, strangers aren’t sure who she is when she’s out of costume. “I was standing in front of a shop. And this grandmother came over with her granddaughter and said, ‘Excuse me, but are you Babe’s mummy?’ I said, ‘Not quite. I’m more of a *close associate*.’ ” In the new film, Szubanski wears the same size prosthetic bum she wore before, but her role is bigger—she escorts Babe to a well-paid speaking engagement in hopes of keeping the Hoggett farm out of bankruptcy. “I’ve certainly got a lot more to do in this film,” she says, “in terms of big, physical, fun stuff.” Indeed, for much of the movie Szubanski is swinging high in a harness (above, right), a device that pinched her terribly during the long days she spent hanging in it. She won’t explain how the device figures into the storyline, but it fits with reports that this is a darker *Babe*, more suitable to adults than to children. “It was always sort of a dark fairy tale,” she insists. “There’s certainly a lot of the same qualities this time, but I think, really, if it just turned out the same as the first one, people would have felt cheated.” After the unexpected success of the first film, Szubanski was quoted as saying she wouldn’t be leaving for Hollywood anytime soon (she had to say that, she says now, “because the Australian press really thinks that there’s a drain of talent that’s pouring out of Australia”). It may be a statement she’ll find herself amending now that her talents are more prominently displayed in the sequel. For a pig movie, Szubanski insists, it’s surprisingly affecting: “The ending’s beautiful. It makes me cry every time. But so did the last one, actually.”

Patricia Falvo

mins.; PG-13) *Ridgewood.*

I Still Know What You Did Last Summer—The teen horror continues, but this time the girls are college freshmen, on spring break in the Bahamas. Starring Jennifer Love-Hewitt and Brandy. (1 hr. 45 mins.; R) *Criterion Center; Gemini; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Crossbay; Main Street Cinemas; Movieworld; The Movies at Bayside; The Movies at Staten Island.*

I’ll Be Home for Christmas—A comedy of errors in which Jonathan Taylor Thomas has to make it home for the holidays—or forfeit the Porsche his father has promised him. (1 hr. 26 mins.; PG) *Village East; Cinema I, II, Third Ave.; Crown Gotham; Guild 50th Street; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Marboro; Pavilion Theatre; Centre Sunnyside; Crossbay II; The Movies at Staten Island.*

John Carpenter’s Vampires—James Woods is a vampire-slayer in New Mexico. (2 hrs.; R) *Village East; Criterion Center; Bay Plaza; Concourse Plaza; Whitestone; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Crossbay II.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *Angelika Film Center; Paris Theatre.*

★**Living Out Loud**—Two lonely people—Holly Hunter’s Judith and Danny DeVito’s Pat—find each other and feel less alone. Writer-director Richard LaGravanese keeps things open and a little messy, just like life. At the beginning, Judith finds herself suddenly single after years as the wife of a prominent cardiologist (Martin Donovan) who has dropped her for a younger woman. Pat is the doorman in Judith’s co-op. He’s been turned out by his wife after 25 years. They get friendly, but because their emotions are so up-front, we never think of their involvement in class terms. Standard movie romances are fond of bringing mismatches together; writer-director LaGravanese shows us why they might be kept apart. Judith and Pat are made for each other, but they may not be right for each other, and therein lies the rub of this rueful duet. (Rainer; 11/9/98) (1 hr. 42 mins.; R) *Village East; Murray Hill Cinemas; Embassy 2–3; 72nd St. East; Lincoln Square; Whitestone; Marboro; Pavilion Theatre; Cinemart; Crossbay II; Movieworld; The Movies at Staten Island.*

Lonely in America—A young Indian man comes to America to choose his own wife and finds it’s not as easy as it seems. Starring Ranjit Chowdhry. Written and directed by Tirlok Malik. (1 hr. 45 mins.; NR) *Thalia Theater.*

Meet Joe Black—Joe (Brad Pitt) is Death personified. He manifests himself in human form in order to mingle with mortals, but he doesn’t look like he’s having a lick of fun. Then again, this isn’t a comedy. Actually, it is, but the joke is on the filmmakers. At the outset, media tycoon William Parrish (Anthony Hopkins) is visited by Joe Black as the tycoon nears his 65th birthday. It seems Joe is curious to take a look around before he brings Bill into the Great Beyond. “I chose you for your excellence and your ability to instruct,” he tells Bill early on. But what it really looks like to us is that Death digs the good life—not just Bill’s daughter (Claire Forlani), but his sumptuous New York penthouse and Versailles-style country estate. Parrish specializes in dispensing greeting-card-style wisdom, like counseling his marriageable daughter Susan (Claire Forlani) to hold out for the right guy: “I know it’s a cornball thought, but love is passion, obsession. Forget yourself and listen to your heart.” Forget the heart; is anybody listening to this dialogue? Meet Joe Black is like a Hallmark card with elephantiasis. (Rainer; 11/9/98) (2 hrs. 54 mins.; R) *Ziegfeld; Beekman; Orpheum 7; Lincoln Square; Metro Cinema; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Crossbay II; Main Street Cinemas; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

The Mirror—The tale of a young girl lost in Tehran. Starring Mina Mohammad Khani. Written and directed by *The White Balloon*’s Jafar Panahi. (1 hr. 35 mins.; NR) *Opens 11/27 at Lincoln Plaza.*

A Place Called Chiapas—A documentary of the Zapatista revolution and its leaders. Directed by Nettie Wild. (1 hr. 30 mins.; NR) *Film Forum.*

Port Djema—A Parisian surgeon travels to East Africa to search for a missing child. Starring Jean-Yves Dubois. Directed by Eric Heumann. (1 hr. 33 mins.; NR) *Opens 11/27.*

Practical Magic—Sandra Bullock and Nicole Kidman are two sisters whose aunts (Dianne Wiest and Stockard Channing) happen to be witches. With Aidan Quinn. (1 hr. 45 mins.; R) *Lincoln Square; Pavilion Theatre.*

Ringmaster—Two women catch their boyfriends cheating and drag them—and their lovers—to the Jerry Springer Show. Starring Molly Hagan, Wendy Raquel Robinson, and Jerry Springer. (1 hr. 35 mins.; R) *New Coliseum; Nova.*

The Rug Rats Movie—A new baby joins the Pickles family, and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Village Theatre VII; 19th Street East; State; First & 62nd St. Cinema; UA East; New Coliseum; Nova; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Marboro; Ridgewood; The Movies at Sheepshead*

Photograph courtesy of Mill Film.

Bay; Centre Sunnyside; Cinemart; Crossbay II; Jackson Triplex; Movieworld; Plaza; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.

Savior—Dennis Quaid is a diplomat living in Paris who, upon losing his family, decides to become a mercenary fighting on the Serbian side of the Bosnian war. With Nastassja Kinski. Directed by Predrag Antonijevic. (1 hr. 56 mins.; R) *Opens 11/27.*

The Siege—This film starts out as a straightforward white-knuckler and ends up as a kind of paranoiac screed. In order to destroy what the FBI determines is an Arab terrorist threat in New York, the White House invokes martial law, and pretty soon upstanding Arab-Americans are being interned in detention camps and the Brooklyn Bridge is vibrating to the thwomp of Army combat boots. General William Devereaux (Bruce Willis) heads up the charge. It's all very p.c.: Denzel Washington's FBI terrorism-task-force chief, Anthony Hubbard, gets a Lebanese-American partner, Frank Haddad (Tony Shalhoub). We're also treated to an FBI-CIA face-off. Hub's nemesis, Elise Kraft (Annette Bening), is an undercover CIA operative who keeps interfering with his investigation. The paces these two are put through aren't on a much higher level than a standard TV cop series. An example of what can go wrong when talented people try to create a political thriller with ideas and still satisfy the box office. (Rainer; 11/16/98) (1 hr. 40 mins.; R) *Village East; 19th Street East; Criterion Center; 86th Street; First & 62nd St. Cinema; 84th Street; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Continental; Crossbay II; Main Street Cinemas; Movieworld; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

Storefront Hitchcock—British cult-rocker Robyn Hitchcock in concert. Directed by Jonathan Demme. (1 hr. 21 mins.; NR) *Film Forum.*

Sue—A young girl moves to Manhattan and tries to get a job and develop a social life. After she fails at both, she meets a man who gives her hope for the future. Starring Anna Thomson and Matthew Powers. Written and directed by Amos Kollek. (1 hr. 31 mins.; NR) *Quad Cinema.*

There's Something About Mary—The trouble with the Farrelly brothers is that in order to get a laugh, they dump on everybody and everything. It is the value of shock, of breaking taboos, of liberating secret fears. Ted (Ben Stiller) pines for high-school crush Mary (Cameron Diaz), so he sends a sleazy investigator, Healy (Matt Dillon), to spy on her. And of course Healy falls in love with her, too. When Healy visits Mary in her apartment, he falls into a misadventure with a dreadful little dog that is onto him. What Matt Dillon does to that dog is one of the wildest and funniest things in recent movie comedy. While watching this episode, we may feel we're being tested in some way. Do we have the honesty to admit that the abuse of a pesky little dog is funny? And we're tested again by Mary's brother, who is retarded. If you don't laugh at him, or at a man on crutches, or at a psychopathic hitchhiker, or at an old woman's withered breasts, then you stand accused of a craven obeisance to political correctness. And although I laughed at the poor dog, I didn't laugh at these other things. The insensitivity gets one down after a while. (Denby; 8/3/98) (1 hr. 59 mins.; R) *Criterion Center.*

★**Touch of Evil**—Orson Welles's great 1958 thriller, which stars Welles, Charlton Heston, Janet Leigh, and Joseph Calleia, is one of the most intellectually and emotionally demanding movies ever made in Hollywood. He overloads the medium: He shoots large round faces, three or more in a frame, from underneath the chins; he sends degraded, comical figures scurrying across the shadowed De Chirico landscapes of an arcaded Mexican border town; he builds conversations that contain allusions within allusions, each character sniffing like a hound at the scent of meaning. *Touch of Evil* is tough to sit through; it's a jammed, discordant, discomforting experience—a night-

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mare, in fact, but a nightmare that leaves in the wake of its many complications a moral significance of disturbing perversity and brilliance. Take a deep breath and enjoy it. (Denby; 9/21/98) (1 hr. 48 mins.; NR) *Film Forum.*

★**Unmade Beds**—This is a maliciously funny satire of the New York singles scene—a joke about self-delusion and unhappiness—and it hurts. The talented British writer-director Nicholas Barker has created one of the more original movies of the year. He chose four single men and women and filmed them during the summer, fall, and winter of 1996–97. First, the subjects told him about their dating experiences in that period; Barker then mixed their actual words with inventions of his own, and they act themselves (with great skill). The funniest is Brenda Monte, a former lap dancer who needs money to keep up her mortgage payments. Mikey Russo is the tough-guy loner who lives in fear of being associated with a mutt. Aimee Copp, a young Valkyrie at 225 pounds, is desperately eager to get married, and she makes jokes out of her own misadventures. And Michael DeStefano, who is 40 and unmarried, is caught between resentment of the women who have rejected him and self-contempt. They are all caught in similar ways; it is, Barker implies, the common spiritual condition of hetero single life. But Barker allows these four the dignity of their unhappiness and in the end we build a kind of admiration for them. (Denby; 8/24/98) (1 hr. 33 mins.; NR) *Screening Room.*

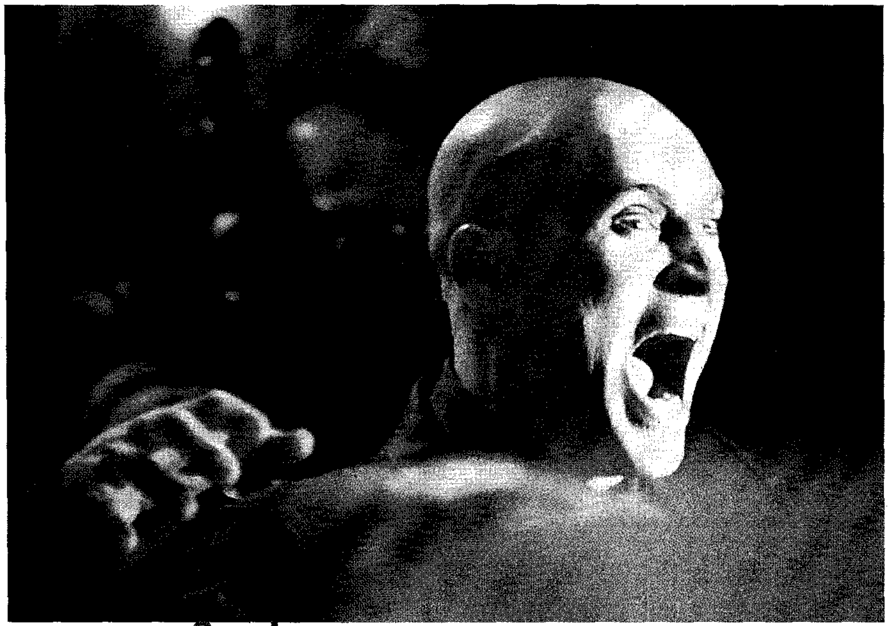
Velvet Goldmine—Brian Slade (Jonathan Rhys Meyers) is a glamster who gets his first glimpse of glamdom Nirvana when he witnesses a concert by the Iggy Pop–ish American singer Curt Wild (Ewan McGregor) as he prances naked and dives through hoops of fire. Pretty soon Brian is a superstar himself, and Curt is on the junkie skids. Then Brian self-destructs, staging his own mock assassination during a concert and incurring the everlasting wrath of his fans when the hoax is revealed. He drops permanently from sight. None of this is as linear as it sounds, and since everyone in the movie has the approximate human weight of a hologram, we're not really motivated to fit together the puzzle pieces of their lives. Hollow is as hollow does. *Velvet Goldmine* should be more startling than it is. (Rainer; 11/16/98) (1 hr. 57 mins.; R) *Village Theatre VII; Crown Gotham; Lincoln Square.*

Very Bad Things—A bachelor weekend goes bad when the stripper is accidentally killed and a series of fatalities follow. Starring Christian Slater, Jeremy Piven, Cameron Diaz, Jon Favreau, Leland Orser, Daniel Stern, and Jeanne Tripplehorn. Written and directed by Peter Berg. (1 hr. 40 mins.; R) *Opens 11/27.*

Waking Ned Devine—Two old friends discover there's a lottery winner living in their small Irish town, so they set about befriending their neighbor. Opens 11/20 at Angelika Film Center, Lincoln Square, and Cinema I. (1 hr. 31 mins.; PG) *Angelika Film Center; Cinema I, II, Third Ave.*

The Waterboy—Adam Sandler is an accidental football star. With Kathy Bates. (2 hrs.; PG-13) *Village Theatre VII; Murray Hill Cinemas; Cinema I, II, Third Ave.; State; Orpheum 7; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Crossbay II; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

The Wizard of Oz—The 1939 classic returns with digitally restored scenes and stereo sound. Starring Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Frank Morgan, Billie Burke, and Margaret Hamilton. Directed by Victor Fleming. (1 hr. 41 mins.; NR) *First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; Crossbay; The Movies at Staten Island.*



Opening

Downtown and Out

Before Camryn Manheim dedicated her Emmy to "all the fat girls," she starred as a sadistic nurse in Matt Mitler's *Cracking Up.* The 1994 film—which won that year's audience award at the New York Underground Film Festival—follows the mostly tragic, sometimes comic life of a Lower East Side performance artist with a self-destructive streak (played by Mitler, above). At Anthology Film Archives, starting November 24.

Photograph courtesy of Anthology Film Archives.

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Angelika Film Center—18 W. Houston St. (995-2000) *American History X; Central Station; Happiness; Life Is Beautiful; Waking Ned Devine.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Call theater for showtimes.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *A Place Called Chiapas; Storefront Hitchcock; Touch of Evil.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *The Celebration; Gods and Monsters; Sue.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Hard Core Logo.* (See also "Museums, Societies, Etc.")

Union Square—13th St. and Broadway (253-2225) *Citizen Kane; Dancing at Lughnasa; Enemy of the State; I Still Know What You Did Last Summer; Meet Joe Black; Saving Private Ryan; Welcome to Woop Woop.*

Village East—189 Second Ave., at 12th St. (529-6799) *Beloved; Celebrity; The Cruise; I'll Be Home For Christmas; John Carpenter's Vampires; Living Out Loud; The Siege.* Opening 11/25: *Babe: Pig in the City; A Bug's Life.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Elizabeth; Pleasantville; The Rug Rats Movie; The Waterboy; Velvet Goldmine.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Call theater for showtimes.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Celebrity; Elizabeth; Happiness; The Rug Rats Movie; The Siege.*

34th Street Showplace—238 E. 34th St. (532-5544) *Call theater for showtimes.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Call theater for showtimes.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Call theater for showtimes.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Enemy of the State; Living Out Loud; The Waterboy; Very Bad Things.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Beloved.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Celebrity.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *I'll Be Home For Christmas; The Waterboy; Waking Ned Devine.* Opening 11/25: *A Bug's Life.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Celebrity.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Belly; Bride of Chucky; I Still Know What You Did Last Summer; John Carpenter's Vampires; The Siege; There's Something About Mary.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Velvet Goldmine.* Opening 11/25: *I'll Be Home For Christmas.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Gods and Monsters.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Enemy of the State.*

Embassy 2–3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Enemy of the State; Living Out Loud.*

Guild 50th Street—33 W. 50th St. (757-2406) *Beloved; I'll Be Home For Christmas.* Opening 11/25: *A Bug's Life.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *The Rug Rats Movie; Rush Hour; The Waterboy.*

Sutton—205 E. 57th St. (759-1411) *Enemy of the State.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Armageddon; Blade; Clay Pigeons; Halloween H20; Holy Man; The Opposite of Sex; Ronin.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Meet Joe Black.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Living Out Loud.*

86th Street—125 E. 86th St. (505-CINE#604) *Pleasantville; The Siege.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Meet Joe Black.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *American History X; Dancing at Lughnasa; Pleasantville; The Rug Rats Movie; The Siege; The Wizard of Oz.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Antz; Apt Pupil; I Still Know What You Did Last Summer.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Elizabeth.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Celebrity; Enemy of the State; I Still Know What You Did Last Summer; Meet Joe Black; The Waterboy; The Wizard of Oz.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Rug Rats Movie.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Beloved.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Enemy of the State; I Still Know What You Did Last Summer; The Siege; The Waterboy.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Celebration; Dancing at Lughnasa; Gods and Monsters; Happiness; Lolita.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *American History X; Antz; Apt Pupil; Elizabeth; I'll Be Home For Christmas; Living Out Loud; Meet Joe Black; Pleasantville; Practical Magic; Velvet Goldmine; What Dreams May Come; The Wizard of Oz.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *I Still Know What You Did Last Summer; Meet Joe Black.*

New Coliseum—701 W. 181st St. (740-1545) *Babe: Pig in the City; I Still Know What You Did Last Summer; The Rug Rats Movie.* Opening 11/25: *Ringmaster.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *I Still Know What You Did Last Summer; Ringmaster; The Rug Rats Movie.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *The Rug Rats Movie; The Siege.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *American History X.*

Thalia Theater—250 W. 95th St. (358-5800) *Lonely in America.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Antz; Belly; Enemy of the State; I Still Know What You Did Last Summer; I'll Be Home For Christmas; John Carpenter's Vampires; Meet Joe Black; The Rug Rats Movie; The Siege; The Waterboy.*

Concourse Plaza—214 E. 161th St. (588-8800) *Antz; Belly; Enemy of the State; I Still Know What You Did Last Summer; I'll Be Home For Christmas; John Carpenter's Vampires; The Rug Rats Movie; Rush Hour; The Siege; The Waterboy.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Antz; Belly; Enemy of the State; I Still Know What You Did Last Summer; I'll Be Home For Christmas; John Carpenter's Vampires; Living Out Loud; Meet Joe Black; The Rug Rats Movie; Rush Hour; The Siege; The Waterboy; The Wizard of Oz.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

Brooklyn Academy of Music Rose Cinemas—30 Lafayette Ave., Ft. Greene. (623-2770). *Call theater for showtimes.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Belly; I Still Know What You Did Last Summer; The Siege.*

Cobble Hill—265 Court St. (596-9113) *Call theater for showtimes.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Babe: Pig in the City; I Still Know What You Did Last Summer; The Rug Rats Movie.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Antz; Belly; Beloved; Enemy of the State; I Still Know What You Did Last Summer; Meet Joe Black; The Rug Rats Movie; Rush Hour; The Siege; The Waterboy; The Wizard of Oz.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *I'll Be Home For Christmas; Living Out Loud; The Rug Rats Movie; The Siege.*

Pavilion Theatre—188 Prospect Park West (369-0838) *I Still Know What You Did Last Summer; I'll Be Home For Christmas; John Carpenter's Vampires; Living Out Loud; Meet Joe Black; Pleasantville; Practical Magic; The Siege; The Wizard of Oz.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Babe: Pig in the City; A Bug's Life; Enemy of the State; Home Fries; The Rug Rats Movie.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Antz; Enemy of the State; I Still Know What You Did Last Summer; John Carpenter's Vampires; Meet Joe Black; Pleasantville; The Rug Rats Movie; Rush Hour; The Siege; The Waterboy.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Antz; Bride of Chucky; I Still Know What You Did Last Summer; John Carpenter's Vampires; Meet Joe Black; Rush Hour; The Siege.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Call theater for showtimes.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Enemy of the State; I Still Know What You Did Last Summer; I'll Be Home For Christmas; The Rug Rats Movie; The Siege; The Waterboy.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Bug's Life; Enemy of the State; Living Out Loud; The Rug Rats Movie; The Waterboy.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Apt Pupil; Rush Hour; The Siege.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Belly; Enemy of the State; I Still Know What You Did Last Summer; The Wizard of Oz.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Antz; I'll Be Home For Christmas; John Carpenter's Vampires; Living Out Loud; Meet Joe Black; The Rug Rats Movie; The Siege; The Waterboy.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Call theater for showtimes.*

Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Babe: Pig in the City; Enemy of the State; The Rug Rats Movie.*

Main Street Cinemas—72-66 Main St. (263-4828) *Enemy of the State; I Still Know What You Did Last Summer; Madeline; Meet Joe Black; The Siege; The Waterboy.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *American History X; Celebrity; Elizabeth; Gods and Monsters; Life Is Beautiful; Meet Joe Black; Practical Magic; There's Something About Mary; The Wizard of Oz.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Celebrity; I Still Know What You Did Last Summer; Living Out Loud; Pleasantville; The Rug Rats Movie; The Siege; The Waterboy.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Apt Pupil; Happiness; The Mighty.*

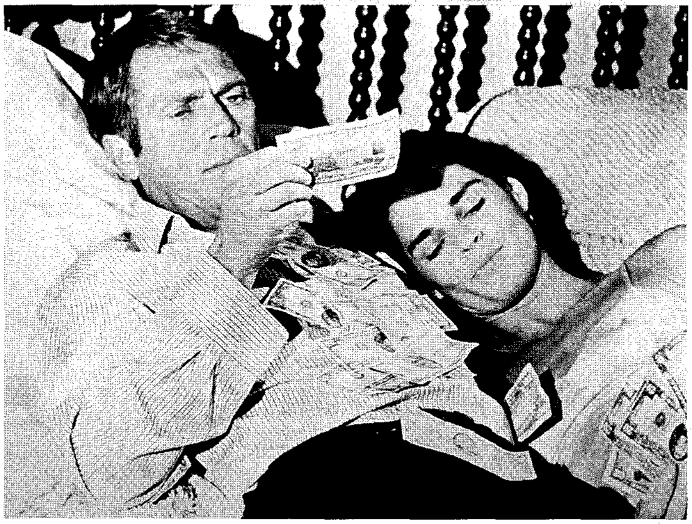
Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Babe: Pig in the City; The Rug Rats Movie.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *I Still Know What You Did Last Summer; Meet Joe Black; The Rug Rats Movie; The Siege.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Call theater for showtimes.*

Double Feature Small Bills

To celebrate its new East 11th Street home—which includes a video store, a café, and a theater—Cinema Classics is showing double features for $5. Catch 1971's 'The French Connection' and 1972's 'The Getaway' (below, starring Steve McQueen and Ali MacGraw), November 29–30. See "Museums, Societies, Etc." for more info.



Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Antz; Enemy of the State; I Still Know What You Did Last Summer; I'll Be Home For Christmas; John Carpenter's Vampires; Living Out Loud; Meet Joe Black; Pleasantville; The Rug Rats Movie; The Siege; The Waterboy; The Wizard of Oz.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Enemy of the State; Meet Joe Black; The Rug Rats Movie; The Siege; The Waterboy.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Antz; Celebrity; Enemy of the State; I Still Know What You Did Last*

Photograph courtesy of First Artists.

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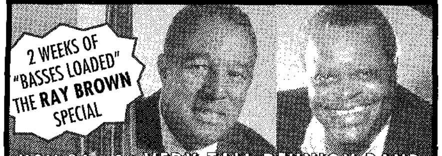
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Summer; I'll Be Home For Christmas; Living Out Loud; Meet Joe Black; Pleasantville; The Rug Rats Movie; The Siege; The Waterboy; The Wizard of Oz.

Museums, Societies, Etc.

African Diaspora Film Festival—Forty films from 25 countries. Call 749-6020 for schedule and ticket info.

American Museum of the Moving Image—"The Power of Glamour." Through 1/3/99: Films starring eleven actresses who were put under contract by their studios to be built into glamour queens. 11/28: *Possessed* (1931) and *A Woman's Face* (1941). 11/29: My Man Godfrey (1936) and *Nothing Sacred* (1937). AMMI: 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Free to members and children under 4.

Anthology Film Archives—"Premiere." 11/23–11/26: *Cracking Up* (1994). "Austria Presents." 11/24: *Lamorte* (1996). "Learning From John Cassavetes." 11/27 and 11/28: *Opening Night* (1978) and *Faces* (1968). 11/28 and 11/29: *Mikey and Nicky* (1976) and *A Woman Under the Influence* (1975). "Early Ernie Gehr." 11/28: Shorts. 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"Master Filmmakers of Iran." Through Jan. 24, 1999. 11/29: *Dash Akol* (1972). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—"A 70s Retrospective." 11/24–11/25: *Wise Blood*. 11/27–11/28: *Mean Streets*. 11/29–11/30: *The French Connection* and *The Getaway.* 332 E. 11th St.; call 675-6692 for info; $5 single or double feature.

Columbia University—"Maison Française." 11/24: *Nénette et Boni* (1996). Miller Theatre, Columbia University, Broadway and 116th St. (854-7799); $8, $5 students.

A Different Light—11/29: *Ali Baba and the Forty Thieves* (1944). 7 P.M. 151 W. 19th St. (989-4850); free.

Donnell Media Center—"A Gift From Mary Pickford." 11/25: *One Rainy Afternoon* (1936). "La Vida Latina." 11/28: Shorts and *The Janitor* (1996). 20 W. 53rd St. (621-0619); free.

Film Forum—"Edgar G. Ulmer." 11/24: *Damaged Lives* (1933), *Girls in Chains* (1943), and *Her Sister's Secret* (1946). 11/25: *Cossacks in Exile* (1939) and *From Nine to Nine* (1936). 11/26: *Hannibal* (1960) and *The Cavern* (1965). 11/27: *Beyond the Time Barrier* (1960), *The Amazing Transparent Man* (1960), and *Daughter of Dr. Jekyll* (1957). 11/28: *Murder Is My Beat* (1955), *Club Havana* (1945), and *L'Atlantide* (1961). 11/29–12/3: *The Singing Blacksmith* (1938). 11/29: *The Light Ahead* (1939). 12/1: *American Matchmaker* (1940). 12/2–12/3: *Green Fields* (1939). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Iranian Cinema." A retrospective of Dariush Mehrjui, pre-1979 selections, and contemporary films from Iran; through 12/3. "Reel to Reel." 11/28: Keaton Capers with the Paragon Ragtime Orchestra. "Golden Silents." 11/27–11/28: *The Outlaw and His Wife* (1917). Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Catherine Deneuve: A Retrospective." 11/24: *O Convento* (1995). 12/1: *Le Sauvage* (1975) and *Les Créatures* (1966). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Guggenheim Museum—"French Cinema, 1958–1998." 11/25 and 11/27: *A Tale of Summer* (1961). 11/25: *Pickpocket* (1959). 11/27: *Cleo From 5 to 7* (1962). 11/28: *In the Land of the Deaf* (1992) and *Muriel* (1963). Peter B. Lewis Theater, 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Opening
Date Expectations

Here's the classic singles sob story—told with a bit of cross-cultural humor: 'Lonely in America' follows a young Indian man (Ranjit Chowdhry, above with Adelaide Miller) who comes to America to escape the family business and an arranged marriage. Both, he finds, would probably have been a lot easier—and less humiliating—than trying to find a mate in New York. Tirlok Malik's debut feature opens December 1 at the Thalia Theater (250 West 95th Street). (The $8 ticket price includes a singles mingle and a discount on the videocassette 'How to Flirt, Date and Meet Your Mate.')

Japan Society—11/24: *A Taxing Woman* (1987). 11/30: *The Return of Masseur Ichi* (1962). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Cinema Novo and Beyond." Forty years of Brazilian films, totaling 59 features and 16 shorts; through 1/22/99. "René Clair in France"; through 12/98. 11/27: *The Two Timid Souls* (1928), *Le Million* (1931), and *Foreign Land* (1995). 11/28: *The Italian Straw Hat* (1927) and *The Imaginary Voyage* (1925). 11/29: *À nous la Liberté* (1931) and *Quatorze Juillet* (1932). "Cineprobe." 11/30: *Troika* (1998). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Film Buffs—12/1: *The Headhunter's Sister,* with director Scott Saunders. 7 P.M., E. L. Tinker Auditorium, French Institute/Alliance Française, 22 E. 60th St. $25. Call 807-0126 for info.

Symphony Space—"The United Artists Adventure." 11/24: *The Thief of Baghdad* (1924) and *Tom Jones* (1963). 12/1: *New York, New York* (1977) and *The Last Waltz* (1978). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

The Screening Room—Friday and Saturday at midnight: *Unmade Beds* (1998). Sunday brunch: *Breakfast at Tiffany's* (1961). Call theatre for info. 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Photograph by Chander Malik.

theater

Peter Pan...Jessica Hecht...Electra

The following schedules are for Thanksgiving week only.

Broadway

Previews and Openings

The Blue Room—Nicole Kidman—!!!—and Iain Glen each play five roles in David Hare's modern adaptation of *La Ronde*, Arthur Schnitzler's classic story of interconnected couples and sexual anxieties. London critics found Kidman's performance—and body, which in parts of this play is barely clad at all—to die for. $15–$60. Fri. and Sat. at 8. Previews begin 11/27 for a 12/13 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Electra—Zoë Wanamaker has so far electrified audiences in London and Princeton with her interpretation of Agamemnon's grieving, vengeful daughter; she's very likely to do the same thing here, in this new production of Sophocles' play, ably adapted by Frank McGuinness, who updated last season's Tony-winning *A Doll's House*. Also starring Claire Bloom. $35–$60. Tues. at 8, Wed. at 2, Thurs. and Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 12/3 opening. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Parade—This new musical joins two formidable forces in the theater—director Hal Prince (*Sweeney Todd, Kiss of the Spider Woman*, the original *Cabaret*) and writer Alfred Uhry (*Driving Miss Daisy, The Last Night of Ballyhoo*). The seemingly unsongworthy subject, the wrongful lynching of a factory manager for the murder of a young white girl, is what one would expect of Prince; the context, Jewish Atlanta in the early part of this century, is what one would expect of Uhry. Newcomer Jason Robert Brown did the music. Brent Carver stars. $40–$75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. In previews for a 12/17 opening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Peter Pan—This is a story about a boy who never grows up; Cathy Rigby, bless her, has also not outgrown her role. She's back, for a third time, flyin' and asking the kiddies to clap till their hands are raw. $25–$75. Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30, though schedule often varies; call for specific showtimes. Opens 11/23. *Marquis Theatre, 1535 Broadway, at 45th St. (307-4100).*

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. Reseeing the play with a new British cast was eye-opening. Brian Cox, Henry Goodman, and David Haig work wonders. (Simon: 3/16/98 and 10/5/98.) $45–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Previews
Four Play

Perhaps Laura Cahill's 'Mercy,' this season's first offering from the Vineyard Theatre, can plug up that space once occupied by 'Seinfeld.' Here, once again, are four unmarried, interconnected, thirtysomething New Yorkers who share assorted neuroses, loves, and aspirations. With any luck, though, this time there'll be both hugging and learning. Previews begin November 24.

Photograph by Carol Rosegg.

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh as Sally Bowles. $25–$80. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96.) Now starring Ute Lemper, Karen Ziemba, Brent Barrett, and Tom McGowan. $20–$75. Tues.–Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Fool Moon—That brilliant bit of physical tomfoolery from Bill Irwin (gentleman wag) and David Shiner (naughty wag) returns. One can only assume it will be as diverting this time around as it was in 1995 and 1993; the show is also dialogue-free, so there's no danger that the script has aged poorly. Shiner's shtick is abducting audience members at random. Irwin struggles helplessly with cartons, costumes, and uncooperative microphones. $25–$55. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. The kids sing the same Kenny Loggins and Tom Snow songs. And they recite anxious-teen dialogue by the same screenwriter, Dean Pitchford. Let's hear it for the boy! $20–$75. Tues. at 8; Wed., Fri., Sat. at 2 and 8; Sun. at 3. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

I'm Still Here . . . Damn It!—Sandra Bernhard returns with the one-woman show that enraptured audiences last season at the Westbeth. She promises there'll be a lot of new material in this version, but its essence—catty, chatty, batty—should remain the same, and its targets will continue to be those who most deserve it. (Namely, supermodels and the men who love them.) $35–$55. Mon.–Sat. at 8. *Booth Theatre, 222 W. 45th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Little Me—Martin Short gets a well-deserved chance at Broadway redemption, this time with a decent Neil Simon libretto puffing his wings. Simon tailor-made the book of this Cy Coleman and Carolyn Leigh musical for Sid Caesar, and Short—with his quick-molting skin and rubbery face—is an Antony to Caesar if ever there was one. Watch as he tears through the roles of Noble Eggleston (doctor, lawyer, governor of both Dakotas), Amos Pinchley (miser), Otto Schnitzler (Hollywood despot), and four others, while Faith Prince sails along as his belle Belle from Drifter's Row. $75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 2. Through 2/7. *Roundabout Theatre Company's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon. at 8, Wed. and Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

On the Town—With the exception of its dance numbers, this revival received mostly enthusiastic notices when the Public Theatre mounted it in Central Park two seasons ago. The show now opens on Broadway, newly choreographed, with the entire cast intact. (Hello, sailors!) They're a mostly unknown bunch—as befits the musical that gave Jerome Robbins, Leonard Bernstein, Betty Comden, and Adolph Green their Broadway debuts—but they're also an energetic one, as befits the story of a trio of sailors on shore leave. $20–$75. Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Thurs. at 8, Fri. and Sat. at 2 and 8. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

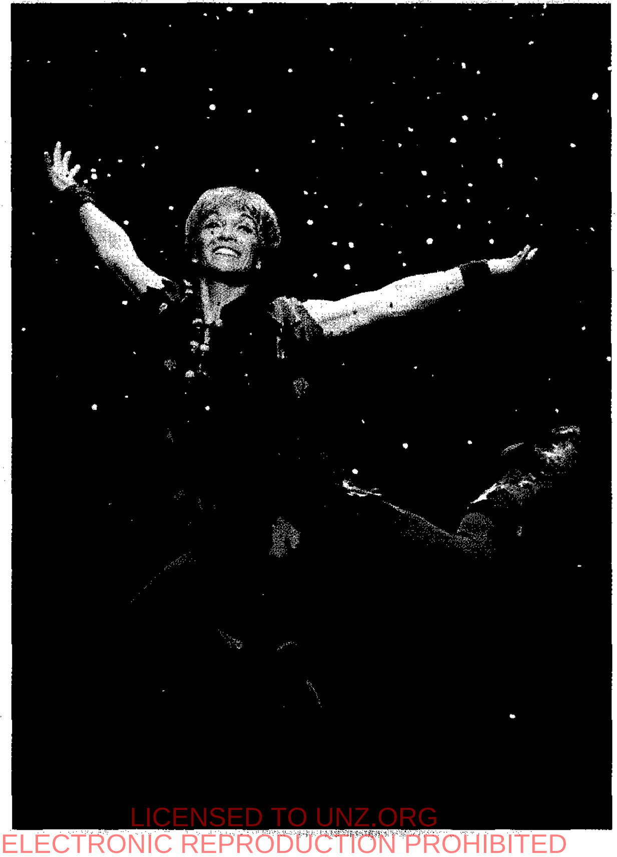
Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues. at 8; Wed., Fri., and Sat. at 8; Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Opening
The Peter Principle

Eva Le Gallienne played him in the twenties; Mary Martin tattooed his proud crow on generations of kids and parents. Maybe the secret of 'Peter Pan' is that the actresses playing him (like ex-gymnast Cathy Rigby, back for the third time on Broadway) is that they never have to grow up, either. Opens November 23 at the Marquis.



Photograph by Craig Schwartz.

Side Man—This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen, Al, Ziggy, and Jonesy, and the waitress who beds or marries some of them. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Now with Christian Slater. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 3 and 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Dennis Parlato plays the widower captain. $50–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Swan Lake—Ordinarily a white plague of tutus and tulle, this new interpretation of Tchaikovsky's ballet by Matthew Bourne is decidedly *noir,* and the swans are all male. London loved it. $15–$75. Tues. at 8, Wed. at 2 and 8, Thurs. and Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened 10/8/98. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Tues. at 8; Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Previews and Openings

A Christmas Carol—The Madison Square Garden perennial returns, this time with Roger Daltrey (who?) as Scrooge. $19–$80. Schedule varies; call for details. Previews begin 11/27 for a 12/4 opening. *Theatre at Madison Square Garden, 4 Pennsylvania Plaza. (307-4111).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their growing-up story, performed by actors Mickey Kelly and Shay Duffin. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Previews begin 11/27 for a 12/14 opening. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Freedomland—Amy Freed's Pulitzer-nominated, neurotic new comedy about sibling rivalry starring Veanne Cox. $37.50.

Previews

Friends?

You already know Jessica Hecht (above right, with Sandra Oh) as one of the two pretty gay moms from *Friends;* in *Stop Kiss,* Diana Son's comedy about the blossoming relationship between two women, she's a pretty, possibly gay traffic reporter. Now previewing at the Public for a December 6 opening.

Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 11/27 for a 12/16 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Mercy—A new play by Laura Cahill about the assorted loves, neuroses, and aspirations of four young New Yorkers. $35. Tues., Wed., Fri., and Sat. at 8; Sun at 3 and 7:30. Previews begin 11/24 for a 12/9 opening. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The Most Fabulous Story Ever Told—The New York Theatre Workshop—birthplace of *Rent, Slavs!,* and various bits of acclaimed marginalia, presents the newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." Heavens, no. $45. Mon–Wed. at 8, Fri. at 8, Sat. and Sun. at 3 and 8. In previews for a 12/10 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Spread Eagle—Brian Murray stars in this new comedy about a celebrated stage actor who abandons his career and hies down to Mexico. Written by Jim Luigs. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. Previews begin 11/24 for a 12/8 opening. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Stop Kiss—Diana Son's new play about a smart, single woman whose world flips upside-down when she falls in love with another woman. Starring Jessica Hecht (*Plunge, The Last Night of Ballyhoo*). $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. In previews for a 12/6 opening. *The Public's Shiva Theater, 425 Lafayette St. (239-6200).*

Waiting for Godot—This is Classic Stage Company doing what it does best—Beckett—and with a first-rate cast. John Turturro plays Estragon, Christopher Lloyd plays Pozzo, and Tony Shalhoub plays Vladimir. Directed by Andrei Belgrader. $25–$33. Mon.–Wed. and Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for an 11/18 opening. *Classic Stage Company, 136 E. 13th St. (677-4210).*

Now Playing

All Under Heaven—Valerie Harper stars as Pearl S. Buck, political activist, essayist, and first American woman to win the Nobel Prize for literature. Written by Harper and Dyke Garrison. $45. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. *Century Theater, 111 E. 15th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues. at 8; Wed. at 5 and 8; Fri. and Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chaim's Love Song—A new play by Marvin Chernoff about the relationship between a young Irish woman and a retired mailman. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues. and Wed. at 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Communicating Doors—A devilishly cunning prestidigitator, this Alan Ayckbourn! In this, the forty-ninth of his 53 plays, he combines three genres: the drawing-room comedy, the thriller, and the time-tripping fantasy. He manages to get them roisterously into one another's hair, exactly as entangled as he wants them at any skittish moment. We are in the same Regal Hotel suite in 2018, 1998, and 1978. But this is no standard hotel suite. Its communicating doors to the next suite are a whirling time machine with which the two female protagonists can time-travel. What the two women struggle to achieve is to change history: to undo two murders. (Simon: 9/7/98.) Starring Anne Bobby, Patricia Hodges, and Candy Buckley. $25–$45. Tues–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Corpus Christi—Terrence McNally's version of the Greatest Story Ever Told. The play was killed last spring and resurrected; now everyone has an opinion about it, though almost no one has seen or read it. $50. Mon.–Wed. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Through 11/29. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, earned herself a dandy moniker—"Queen of the Blues"—and became the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Duet!—Adobe Theatre's amusing spoof of a fifties romance—in which dead frogs, talking trees, and Mandarin renditions of "Anything Goes" all come mysteriously into play. The show charmed the bobby socks off the critics last spring. $20–$45. Mon.–Wed. at 8, Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actor's Playhouse, 100 Seventh Ave. South (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon., Wed.–Fri. at 8:15; Sat. at 2:30 and 8:15; Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his downtown band, Cheater. $39.50–$49.50. Mon., Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Impossible Marriage—Holly Hunter, at her best when she's three pegs off-center and a giddy pile of exposed nerves, reassumes her rightful place on the New York stage in this new play by Beth Henley (*Crimes of the Heart*), who draws her characters in just that way. The Wilde-influenced comedy concerns two sisters, one on the cusp of a bad marriage and one already in one, and the havoc this awkward situation wreaks. $55. Tues. at 7:30; Wed., Fri., and Sat. at 2:30 and 7:30; Sun. at 2:30. Through 1/10. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Killer Joe—Amanda Plummer and Scott Glenn, pleasures both on stage and screen, star in Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed. and Thurs. at 8, Fri. at 2 and 8, Sat. at 3 and 8, Sun. at 3. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Memory of Water—Three sisters, all of a distinctly different stripe, are reunited after their mother's death in this new play by British playwright Shelagh Stephenson. John Tillinger directs. $36. Tues., Wed., and Fri. at 7:30, Sat. and Sun. at 3 and 7:30. *Manhattan Theatre Club's Stage II, 131 W. 55th St. (581-1212).*

The Miser—The Pearl Theatre Company revives Molière's tale of Harpagon, the skinflinty geeser who overworks his servants, neglects his horses, swindles his own son, and tries to palm off his daughter to the first man who doesn't require a dowry. $20–$33. Tues., Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. *Pearl Theatre Company, 80 St. Marks Place (598-9802).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with the young actor Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

A Night in November—Dan Gordon returns as Kenneth McCallister, as well as his many friends and relations, in Marie Jones's super-acclaimed one-man show about the strife in Northern Ireland. $40–$45. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Tues. at 8; Wed., Fri., and Sat. at 2 and 8; Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Old Settler—Primary Stages starts its season with this 1995 play by John Henry Redwood about two sisters, both middle-aged, and the effects a young boarder has on their relationship when he tries to woo one of them out of their Harlem tenement. Starring the very fine Leslie Uggams.

Photograph by Michal Daniel.

$30–$35. Tues. and Wed. at 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. Through 1/2. *Primary Stages, 354 W. 45th St. (333-4052).*

Over the River and Through the Woods—A new comedy from Joe Pietro, author of *I Love You, You're Perfect, Now Change,* about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, written by Alan Arkin and Elaine May and starring their children. $35–$47.50. Tues. at 8, Wed. at 2:30 and 8, Fri. and Sat. at 3 and 8, Sun. at 3. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

The Primary English Class—A revival of Israel Horovitz's 1976 comedy about a group of students who gather for an English-immersion class and the woman who teaches them. Didi Conn stars; two-time Tony winner Gerald Gutierrez directs. $30–$45. Tues. at 8, Wed. at 2:30 and 8, Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (307-4100).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues. and Wed. at 8, Fri. and Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Revenge in the Mob—The inevitable offspring of interactive comedies Grandma Sylvia's Funeral and Tony 'n' Tina's Wedding. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS)*

The Ride Down Mt. Morgan—A more recent play from Arthur Miller, first produced in London in 1991. Patrick Stewart (*Star Trek: The Next Generation*) plays Lyman Felt, a middle-aged man with two wives whose life unstrings when he gets into a near-fatal car crash and both spouses visit him in the hospital. $45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *The Public's Newman Theater, 425 Lafayette St. (239-6200).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of working in a restaurant on East Sixth Street. $30. Tues. at 8, Fri. and Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Cathtilian lithp geth a tuneful thong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (799-4599).*

The Shaughraun—The Irish Rep. revives a rarely performed 1874 Boucicault melodrama (complete with forbidden passion, swordplay, and damsels in distress) to open its tenth season. $30–$35. Tues., Wed., and Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Sweatshop—Janet Sarno stars in a drama by Louis LaRusso II about female sewing-machine workers attempting to unionize in 1958 Hoboken. $25–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Chernuchin Theatre, 314 W. 54th St. (279-4200).*

This Is Our Youth—Kenneth Lonergan's play is one that young people will adore and their elders embrace. It concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions—old pop LPs, vintage toys, even a 1955 "incredibly rare edition of a toaster"—plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student, summoned to be Warren's companion on a proposed heavy double date. A world is conjured up. It is a world observed and overheard with spine-tingling accuracy, captured with microscopic vision, perfect-pitch hearing, and scalpel-like penetration. Mark Ruffalo is the perfect Warren down to his nonchalant way with his motto, "Whatever." Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary, as incisive and inventive as the writing, a model of underpropping without overbearing. And when the comedy eventually turns serious, the transition is flawless and shattering. (Simon: 11/16/98.) $40. Mon.–Wed. at 8, Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3392).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs. and Fri. at 7, Sat. and Sun. at 2 and 7. *(239-6200).*

Trainspotting—The play, which preceded the movie but followed the novel. Toilet scene still included. $19–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Players Theatre, 115 MacDougal St. (239-6200).*

Zora Neale Hurston—A revival of Laurence Holder's 1990 hit about the author, social critic, and queen of the Harlem Renaissance. $15–$35. Tues. at 2 and 7, Wed. at 2, Fri. and Sat. at 2 and 8, Sun. at 3. Through 12/13. *American Place Theatre, 111 W. 46th St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews
Mourning Becomes Her

Almost everyone who saw Janet McTeer's performance in *A Doll's House* last season marveled at her stamina, not to mention her capacity, night after night, to spontaneously and extravagantly erupt; the actress's tear ducts must have stretched all the way down to her ankles. This season, Zoë Wanamaker gives a performance of similar nerve and brawn in the title role of a much older classic—*Electra*—adapted by Frank McGuinness, the same man who so ably updated *A Doll's House.* Recently, the 48-year-old actress had a conversation with McTeer about the perils of these nightly emotional outpourings. "We discussed how far a woman can go and keep her sanity," says Wanamaker, who was born in the United States but raised, and theatrically trained, in Britain. "I don't want to wind up in the loony bin." For those unfamiliar with the plot of Sophocles' drama, a brief recap: Agamemnon, king of Mycenae, goes off to war with Troy. During his absence, his wife, Clytemnestra, takes Aegisthus as a lover, and the two kill him upon his victorious return. This brutal act stirs in Electra, his daughter, a broiling, obsessive desire for vengeance—which consumes her for the rest of the play, and of course is ultimately consummated. Wanamaker has already done more than 100 performances of *Electra* at London's Donmar Warehouse, plus another 30 or so at the McCarter Theatre in Princeton, New Jersey. In both cities, the critics collapsed in awe. The play is now in previews at the Ethel Barrymore Theatre for at least an eight-week run. "If an opera singer were asked to play this role eight days a week," muses Wanamaker, "she wouldn't be able to do it. The first one to do Strauss's opera said she'd never do it again." She muses some more. "It's a cumulative effect, if you play this part night after night. There will come a point when I know I won't trust myself any longer, and that's when I'll have to stop. A role shouldn't damage you as a person." In London, once, Wanamaker actually did stop—mid-performance, that is—because a couple of young cads were chit-chattering away, destroying her and the other performers' concentration. She asked them to leave. "It was quite scary," she says. "I've never stopped a show in my life. And in *Electra,* where do you pick up? 'My father's dead?' 'My brother's dead?' There's no break."

JENNIFER SENIOR

Photograph by T. Charles Erickson.

art

Beahan & McPhee...Susan Crile

Galleries

Solos

Madison Avenue and Vicinity

Stephen Antonakos—A survey of the artist's minimal graphite and colored-pencil drawings from the sixties; through 12/16. Abrams, 177 E. 71st St. (535-9430).

Robert Baribeau/David Beck—New paintings of abstracted still-life subjects that employ scrawls, drips, splashes, and the artist's characteristic polka dots/A sculpture of an opera house with more than 200 animated figures performing and observing an extravagant performance of Giuseppe Verdi's *Aida*. Through 12/19. Stone, 113 E. 90th St. (987-4997).

Christian Bérard—Gouaches from the thirties by the French theatrical-set designer; through 12/19. Rainbow, 15 E. 82nd St. (585-2587).

Susan Crile—Recent paintings that depict architectural motifs of the floors, marbles, and tiles of Verona; through 12/5. Graham, 1014 Madison Ave. (535-5767).

Dimitri Hadzi—Recent bronze sculptures and monoprints; through 12/30. Kouros, 23 E. 73rd St. (288-5888).

Knox Martin—Recent large-scale abstract paintings that continue the artist's use of overlapping forms and juxtapositions of high-key colors; through 2/28/99. Gat, 1100 Madison Ave. (327-0441).

Henri Matisse—A survey of sculpture, including cast-bronze works and a rare plaster cast executed by the artist himself; through 12/12. C & M, 45 E. 78th St. (861-0020).

John Moore—New paintings of views of Tel Aviv that were begin in the fall of 1997 when the artist was working in Israel at the invitation of the Tel Aviv Museum of Art; through 12/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

57th Street Area

Nell Blaine—Paintings made over the past twenty years by the second-generation New York School artist (1922–1996), and a group of watercolors completed over the last two years of her life, including landscapes of Gloucester, Massachusetts, and New York's Riverside Park, and interiors with bouquets; through 12/30. De Nagy, 724 Fifth Ave. (262-5050).

Ross Bleckner—New paintings that are built up of numerous "cells" of paint and suggest chromosomes, strands of DNA, and microorganisms; through 12/19. Boone, 745 Fifth Ave. (752-2929).

Charles Burchfield—Landscape paintings executed between 1912 and the sixties, many of which have not been previously exhibited, and rare early gouaches; through 12/31. Kennedy, 730 Fifth Ave. (541-9600).

Robert Caracciolo—Recent abstract paintings whose grid compositions are created from overlays of vertical and horizontal gestures; through 12/12. McGrath, 20 W. 57th St. (956-3366).

David Hare—"Shaman's Fire," an exhibition of the artist's late paintings from the eighties and early nineties organized by the Greenville County Museum of Art, South Carolina; through 12/23. Babcock, 724 Fifth Ave. (767-1852).

Duane Keiser/George Nick—Paintings that depict a single isolated object in a sparse interior/Paintings of historic architectural façades and Boston harbor scenes. Through 12/19. Fischbach, 24 W. 57th St. (759-2345).

Frederick Kiesler/Leon Polk Smith—A series of paintings called the *Horse Galaxy* that was completed by the architect in 1954/Abstract paintings from the fifties. Through 12/24. McCoy, 41 E. 57th St. (319-1996).

Gustavo López Armentía—New paintings, bas-reliefs, and sculptures by an Argentine artist who represented his country in the 1997 Venice Biennale; through 12/12. Reece, 24 W. 57th St. (333-5830).

Irving Petlin—Recent pastels, oil paintings, and drawings dedicated to the memory of the art historian Meyer Schapiro; through 1/9/99. Krugier, (755-7288).

Jackson Pollock—An exhibition concurrent with "Jackson Pollock: A Retrospective," at MOMA, of paintings and drawings from 1938 to 1944 that demonstrate the early influence of Picasso on Pollock; through 12/19. Washburn, 20 W. 57th St. (397-6780).

Lucas Samaras—New works, including jewelry, X-ray-film portraits, and pencil drawings; through 1/2/99. PaceWildenstein, 32 E. 57th St. (421-3292).

Ena Swansea/Alison Wilding—New paintings of plantlike images that appear to be back-lit/New sculpture. Through 1/5/99. Miller, 41 E. 57th St. (980-5454).

SoHo and TriBeCa

Arman—An installation of four black grand pianos that have been systematically divided into fragments; through 1/9/99. Gibson, 568 Broadway (925-1192).

Francis Bacon—Paintings by the late British artist dating from 1950 to 1991 that have not been previously exhibited, through 1/16/99. Shafrazi, 119 Wooster St. (274-9300).

John Baldessari—A group of paintings that the artist commissioned other painters to execute in 1969; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Ross Bleckner—Five new large-scale paintings whose surfaces are built up by a labor intensive process of assembling layers of small cells; through 12/19. Lehman Maupin, 39 Greene St. (965-0753).

Kim Dingle—Paintings and sculpture chronicling the tomboyish adventures of two girls named Fatty and Fudge; through 12/19. Sperone Westwater, 142 Greene St. (431-3685).

Dinh Q. Lê/Ilona Granet—New photographs and a video of an exhibition/performance, *Damaged Gene*, that took place in Ho Chi Minh City in August 1998/Vases inspired by the tradition of Wedgwood and paintings depicting scenes of the upper class in various activities. Through 12/23. P.P.O.W., 476 Broome St. (941-8642).

Kim MacConnel—New paintings, photographs, sculpture, and 50 works on paper that represent the artist's investigations into all of the world's cultures; through 12/31. Solomon, 172 Mercer St. (941-5777).

Suzanne McClelland—New paintings and drawings that explore language; through 12/31. Kasmin, 74 Grand St. (219-3219).

Adrian Piper—A work made in the early seventies that comprises performance, documentations of performances, cartoons published in the *Village Voice*, and drawings on photographs that document the evolution of a creature called "The Mythic Being"; through 1/16/99. Erben, 476 Broome St. (966-5283).

Mia Westerlund Roosen—Recent sculpture, including a 70-foot wall piece that spans the length of the gallery; through 1/9/99. Lennon, Weinberg, 560 Broadway (941-0012).

Chelsea

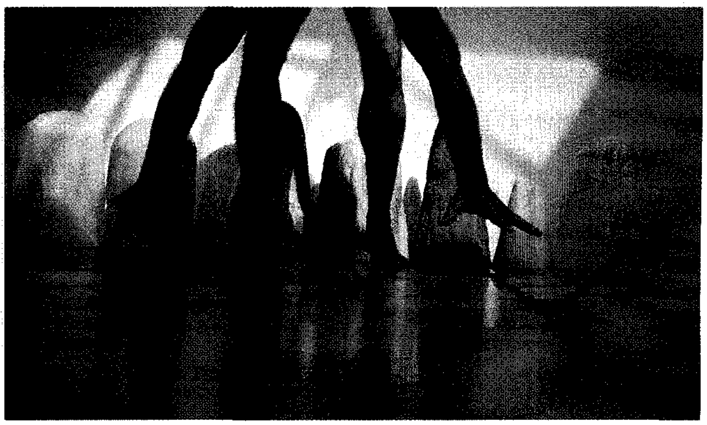
Ricci Albenda—Spectral paintings that manipulate font, hue, brightness, and intensity to alter the meaning of word-based images; through 12/19. Schachter/Rove, 526 W. 26th St. (807-6669).

D-L Alvarez—Field-study drawings and films exploring the ecosystems of urban spaces like Central Park; through 12/19. Eller, 529 W. 20th St. (206-6411).

Judith Eisler—Recent paintings based on still im-

Installation Multimediums

With its move to a bigger space (accommodating three galleries and the bookstore), Art Resources Transfer, Inc., has expanded the scale of its "conversation exhibitions," too. The most recent pairing is Jim Pavlicovic's merger of photography and sculpture (right) with Luba Kierkosz's light-manipulating fabric works, which cover the gallery's windows. At 210 Eleventh Avenue, between 24th and 25th Streets; through December 13.



Photograph by Jim Pavlicovic.

ages from films; through 12/18. Tate, 413 W. 14th St. (242-9888).

Arturo Elizondo—New paintings of Mexican subjects incorporating regional iconography; through 12/10. Nosei, 530 W. 22nd St. (741-8695).

Spencer Finch—New large-scale paintings and mosaics that depict snowstorms on dramatic mountains, with photographs and works on paper recasting strange icons like the Loch Ness monster and High Noon at the OK Corral; through 12/19. Postmasters, 459 W. 19th St. (727-3323).

Joanne Greenbaum—New paintings; through 12/23. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Christa Maiwald—New paintings and works on paper by an artist best know for her video work; through 12/20. ArtNation, 147 W. 29th St. (967-7584).

Reinhard Mucha—An installation of six wall vitrines that display photographs of the artist's son in and around construction sites; through 1/9/99. Luhring Augustine, 531 W. 24th St. (206-9100).

Tom Wolf/Raquel Rabinovich—New paintings executed by painting both sides of transparent plastic sheets/Drawings on paper executed in pastels, charcoal, and manganese powder; through 12/12. Trans Hudson, 416 W. 13th St. (242-3232).

Group Shows

Madison Avenue and Vicinity

Spanish Institute—and Americas Society, 680 and 684 Park Ave. (249-8950). "El Alma del Pueblo," an exhibition of Spanish folk art organized by the San Antonio Museum of Art, including 250 objects on loan from 30 museums and private collections in Spain and the Americas; through 12/31.

Wildenstein—19 E. 64th St. (879-0500). "River Scenes of France," nineteenth- and twentieth-century drawings and paintings by Boudin, Monet, Lèpine, Monet, Pissarro, others; through 12/19.

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Court and Conquest: Ottoman Origins and the Design for Handel's *Tamerlano* at the Glimmerglass Opera." Rare Turkish and Persian illuminated manuscripts, arms and armor, textiles, and jewelry dating from the fifteenth to the nineteenth centuries juxtaposed with the ensemble of costumes created for Handel's baroque opera by theatrical designer Judy Levin; through 1/23/99.

Findlay—41 E. 47th St. (486-7660). "Nonobjective Painting in America, 1920-1950," abstract works by Bauer, Fischinger, Kerns, Rebay, Salemme, others; through 1/9/99.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). "A Pale Soft Plane," Konyk's installation of pudgee, "a viscoelastic foam gel"; and "Scape," with sculptures integrating poetry by Sigler, sculptural and musical installations by Tallichet, mixed-media paintings by Twitchell, and a video recorded by Winograde during a cross-country journey by train; through 1/16/99; Mike Wodkowski's paper works reinterpreting newspapers; through 12/16/99.

Collins—83 Grand St. (226-1861). "Convivial," an exhibition of works by Innerst, Muniz, Cemin, and others; new monochromatic paintings by Mark Milloff; through 12/19.

Exit Art—548 Broadway (966-7745). "The Choice," the first of a yearlong series of projects experimenting with curatorial practice on a national and international level, featuring works by emerging artists chosen by twelve artist-curators, among them Ida Applebroog, Nicole Eisenman, Robert Gober, Frank Moore, Laurie Simmons, and Kiki Smith; through 1/2/99.

Kind—136 Greene St. (925-1200). "The Risk of Existence," an exhibit curated by painter Mark Greenwold of works by Bacon, Balthus, Cadmus, Close, Currin, Murphy, Nutt, Stout, Yuskavage, others; through 12/31.

Chelsea

Art Resources Transfer, Inc.—210 11th Ave. (691-5956). Conversation exhibition of works by Luba Kiercosz and Jim Pavlicovic, through 12/13; conversation exhibition of works by Michael Milton and George Woodman, through 12/31; interactive installation by Marija Mojca Pungercar, through 11/29; project by Mark Hadjipateras; 12/2–31.

Cheim & Read—521 W. 23rd St. (242-7727). Three paintings by Francis Bacon, works by Louise Bourgeois, and 64 self-portraits by Franz Xavier Messerschmidt; through 12/31.

Rare—435 W. 14th St. (645-5591). "Flexing the Abs," a show of new abstract paintings by Lang, Row, and Wiley; through 12/24.

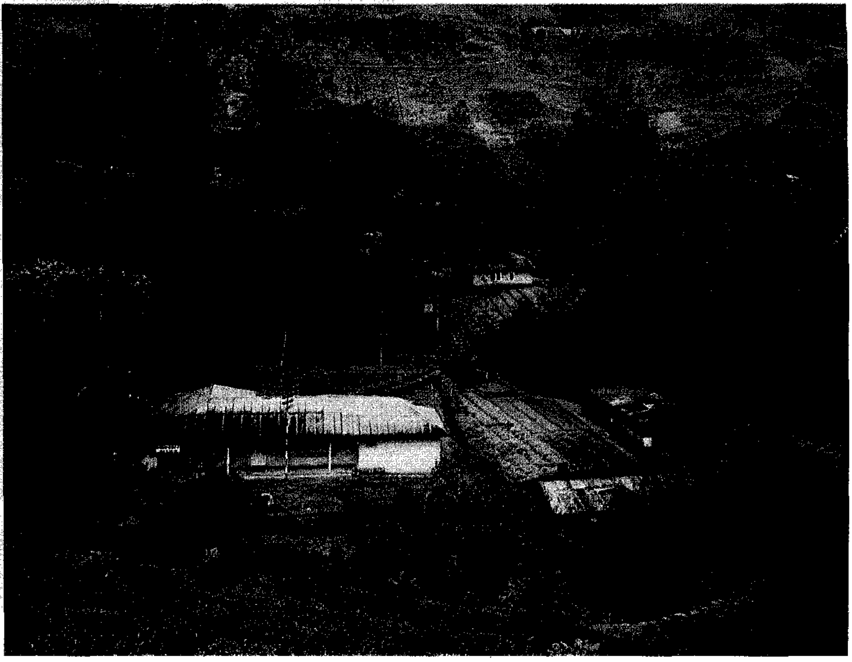
Tonkonow—601 W. 26th St. (255-8450). "The Cultured Tourist," juxtaposing nineteenth-century travel photographs with contemporary works exploring tourism by Auder, Bloom, Fraser, Friedlander, Maul, Muniz, Swenson, Winogrand, others; through 12/19.

Photography

Two for the Road

Collaborations between photographers are relatively rare, and when they have occurred, the players have been mostly male (David Octavius Hill and Robert Adamson, McDermott & McGough, the Starn twins) or married (Bernd and Hilla Becher). Virginia Beahan and Laura McPhee, whose photographs can be seen in two New York exhibitions (at Laurence Miller Gallery, 138 Spring Street, through December 23, and Aperture's Burden Gallery, 20 East 23rd Street, December 8–February 20) and a new book, *No Ordinary Land: Encounters in a Changing Environment* (Aperture; $35), claim they weren't even contemplating such a partnership when they took their first trip together in 1987. At the time, Beahan, who met McPhee in 1977 when both were taking an introductory photography class at Princeton, was shooting portraits and still lifes; McPhee was photographing her family. Both wanted to move away from the domestic, and McPhee, who'd been to Iceland with her father, writer John McPhee, suggested that island's dramatic landscape as a subject. Once there, however, they formed a partnership almost unconsciously. "We were having a dialogue about what the pictures could be about, and at a certain point we said, 'Let's work together,' " says McPhee. Since then, the two—both of whom have husbands and children—have lugged their 40-year-old, eight-by-ten Deardorff view camera to remote jungles (right, Sri Lanka) and active volcanoes (Stromboli, Kilauea, and others), as well as Trenton and Las Vegas, searching for landscapes that reveal the most extreme intersections of nature and man. Along the way, they've become experts at the makeshift, from sleeping in their car (a cabin they rented in a park in Hawaii was knee-deep in cockroaches) to creating on-the-spot darkrooms. "Once we were so desperate to change film that we went into a bar and took over its telephone booth," says McPhee. Photographing with a huge view camera, too, presents certain unavoidable problems, says Beahan, recalling the day they spent four hours climbing a steep volcano with the camera, three lenses, a tripod, and film holders, only to discover that it was too windy to shoot. Both women say they could not have—and would not have—made the pictures without each other. And it's an arrangement, clearly, that includes agreeing to disagree. "You wake up in the morning and each day presents a preposterous situation," says McPhee. Beahan smiles and adds, "I'd say the days veer between preposterous and banal."

Edith Newhall



Photograph by Virginia Beahan and Laura McPhee.

Other

Schomburg Center—515 Malcolm X Blvd. (491-2200). "Black New York Artists of the Twentieth Century," a retrospective of works by 123 artists, including Bearden, Conwill, Douglas, Feelings, Lawrence, Olugebefola, Ringgold, Woodruff, others; through 3/28/99.

Photography

Virginia Beahan and Laura McPhee—Collaborative large-scale color photographs of landscapes around the world; through 12/31. Miller, 138 Spring St. (226-1220).

Jeff Burton—Nine new color photographs taken in the Los Angeles area; through 12/19. Kaplan, 48 Greene St. (226-6131).

Philip-Lorca diCorcia—Twenty new large-scale photographs of people taken on streets all over the world; through 1/16/99. PaceWildenstein, 142 Greene St. (431-9224).

Alfred Eisenstadt—A retrospective celebrating the centenary of a founding *Life* staff photographer, featuring many never-before-exhibited photographs, through 1/10/99. SoHo Triad, 107 Grand St. (965-9500).

Ellis—47 E. 68th St. (327-1482). Modernist aviation and airplane photographs from 1920 through 1950 by Costain, Hatlem, Tolmer, Quigley, others; through 12/30.

Jan Groover—New color still lifes and prints from 1989; through 12/20. Borden, 560 Broadway (431-0166).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*. Through 11/29. . . . "Walker Evans Simple Secrets: Photographs From the Collection of Marian and Benjamin A. Hill." Works from every period of the photographer's career, including early New York abstractions, street scenes, portraits, and studies of New England and New York Victorian architecture; through 11/29.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "Man Ray: Photography and Its Double." Two hundred and fifty photographs from the artist's personal archives, including nudes, fashion photographs, his famed Rayographs, and portraits of artists such as Dali and Joyce; through 1/24/99.

Martin Kippenberger/Richard Prince—Photographs from Kippenberger's "Psychobuildings" series and Prince's "Adult Comedy Action" series. Through 12/19. Kern, 558 Broadway (965-1706).

Dolorès Marat/George A. Tice—Color photographs taken in New York and Paris by the self-taught French photographer/Fifty gelatin silver and platinum/palladium prints, many not previously exhibited, of the Amish and Mennonites of Pennsylvania. Through 12/23. Witkin, 415 W. Broadway (925-5510).

Annelies Strba—Large-format color photographs and a film by a Swiss photographer known for work that catalogues her family's daily life; through 12/23. Maynes, 529 W. 20th St. (741-3318).

Museums

American Craft Museum—"Picasso's Ladies: Jewelry by Wendy Ramshaw." Brooches, rings, necklaces, and earrings by a British artist, each work inspired by a particular Picasso portrait of a woman; through 1/3. . . . "Transformation: Prix Saidye Bronfman Award 1977–1996." Works by contemporary Canadian craft artists who have been winners of the Saidye Bronfman Award; through 1/3/99. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Sacred Arts of Haitian Vodou." The first exhibition to explore the arts of the African-Caribbean religion of vodou, featuring more than 500 objects on loan from public and private collections in the United States, Haiti, and Europe; through 1/3/99. . . . "Cave of the Warrior." A group of rare funerary objects from an approximately 6,000-year-old burial site in the Judean desert near Jericho; through 12/6. . . . "Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-and-white photographs of Papua New Guinea's indigenous species, art, architecture, and people, taken by Museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28/99. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and the P.S. 1 Contemporary Art Center of more than 80 works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Brooklyn Museum of Art—"Japonism in Fashion: Japan Dresses the West." An exhibit exploring the influence of Japanese art and design on Western fashion through more than 70 costumes and accessories dating from the second half of the nineteenth century to the present; through 2/14/99. . . . "Royal Persian Paintings: The Qajar Epoch 1785–1925." Paintings, illustrated manuscripts, lacquer works, and enamels from the Qajar dynasty, which ruled Iran from 1785 to 1925; through 1/24/99. . . . "Kerry James Marshall: Mementos." A retrospective of paintings, plus new video and sculptural pieces; through 11/29. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9 (museum open until 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"Unlimited by Design." An exhibition focusing on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. . . . "The Architecture of Reassurance: Designing the Disney Theme Parks." The first full-scale exhibition of works from the Walt Disney Imagineering archives, tracing the history of the theme parks from original concepts through recent developments; through 1/10/99. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13/99. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13/99. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13/99. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

Drawing Center—"Willem de Kooning: Drawing Seeing/Seeing Drawing." Four groups of drawings created by the artist between 1958 and the late seventies; through 12/19. . . . "Trisha Brown: Free Measures: Drawings." The first museum exhibition of the choreographer's drawings; through 12/19. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

El Museo del Barrio—"The Art of Jack Delano." Documentary photographs of interiors, people, and landscapes contributed by the artist to the Farm Security Administration during the thirties; through 2/28. . . . "Domino/Dominó: A Mixed-Media Installation by Bibiana Suárez"; through 2/7/99. . . . "Gods, Spirits, and Legends: Twentieth-Century Art in El Salvador." The first thematic show of paintings from El Salvador in the United States, featuring 40 works by 17 artists born between 1900 and 1960; through 2/28. . . . "Casitas: Gardens of Reclamation." Large-scale photographs of casitas, small structures built by Puerto Rican immigrants in vacant lots and gardens throughout New York City; through 2/28/99. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Frick Collection—"Victorian Fairy Painting." The first comprehensive exhibition devoted to the distinctly British genre, with paintings, works on paper, and objects by Richard Dadd, Sir Edwin Landseer, Sir John Everett Millais, J. M. W. Turner, and others; through 1/17/99. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Counter Culture: Parisian Cabarets and the Avant-Garde, 1875–1905." Illustrated books and journals, prints, posters, drawings, shadow puppet silhouettes, and ephemera from the Zimmerli Art Museum at Rutgers; through 1/16/99. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Rendezvous: Masterpieces From the Centre Georges Pompidou and the Guggenheim Museums." More than 300 modern paintings, sculptures, and drawings from collections of the two museums; through 1/24/99. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

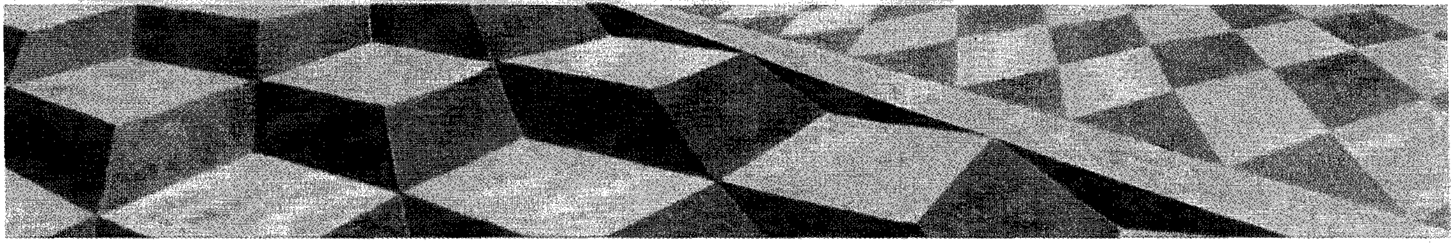
Guggenheim Museum SoHo—"Premises: Invested Spaces in Visual Arts, Architecture, and Design From France, 1958–1998." An exhibition exploring 40 years of French artistic and architectural practice, with works by Christian Boltanski, Yves Klein, Le Corbusier, Annette Messager, and others; through 1/10/99. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Japan Society—"The Art of 20th-Century Zen: Paintings and Calligraphy by Japanese Masters." Paintings and calligraphy by fourteen Zen masters; through 1/10/99. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $3 suggested contribution.

Jewish Museum—"Common Man, Mythic Vision: The Paintings of Ben Shahn." The first major museum exhibit of the artist's paintings since 1976, of works made by the artist between 1936 and 1965; through 3/7/99. . . . "After Rabin: New Art From Israel." Paintings, photography, installation, video, and artist books by contemporary Israeli artists; through 1/3/99. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Annual Christmas Tree and Neapolitan Baroque Crèche." The museum's annual presentation of its eighteenth-century Neapolitan Nativity and a candlelit spruce tree; 11/28–1/3/99. . . . "Donato Creti, Melancholy and Perfection." Paintings by the nineteenth-century Italian artist; through 1/31/99. . . . "Charles Burchfield From the Collection." Watercolors, paintings, and prints created between 1915 and 1963; through 2/28/99. . . . "Edgar Degas, Photographer." The first exhibition to gather all of the surviving major photographs by the French artist (1834–1917), including figure studies, portraits of the artist's friends, and self-portraits; through 1/3/99. . . . "Mary Cassatt: Drawings and Prints in the Metropolitan Museum of Art." Rarely displayed works by the nineteenth-century American Impressionist (1844–1926) who worked in France for much of her career; through 1/24/99. . . . "Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries." Classically inspired Renaissance armors made in Milan during the years 1530–50 by Filippo Negroli and his workshop; through 1/17/99. . . . "Sacred Visions: Early Paintings From Central Tibet." Approximately 60 Tibetan thankas and painted objects dating from the mid-eleventh to the mid-fifteenth century; through 1/17/99. . . . "From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art." Works by the great masters of the period, among them Petrus Christus, Hans Memling, Rogier van der Weyden, and Joos van Cleves, as well as works by Jan van Eyck and Pieter Bruegel the Elder; through 1/3/99. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28/99. . . . "Letters in Gold: Ottoman Calligraphy From the Sakip Sabanci Collection, Istanbul"; through 12/13. . . . "The Ceaseless Century: Three Hundred Years of Eighteenth-Century Fashion." An exhibition exploring the persistence of eighteenth-century style in clothing, featuring garments from the 1700s and their nineteenth- and twentieth-century revivals; through 11/29. . . . "Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31/99. . . . "Félix Vallaton: Woodcuts and Three Paintings." Woodcuts from the 1890s paintings from the 1920s by a Swiss artist who worked in France; through 2/21/99. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; 11/24–5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30/99. . . . 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Talent **Susan Crile, who started out as a pattern painter in the seventies but whose last subject was Kuwait's burning oil fields, revisits her earlier enthusiasms in her latest works, whose precise geometric imagery draws on the architectural motifs of Verona's church of San Anastasia. At James Graham & Sons, 1014 Madison Avenue; through December 5.**



Photograph courtesy James Graham & Sons.

Museum for African Art—"Baule: African Art/Western Eyes." Objects created by the Baule people of Africa's Ivory Coast; through 1/30/99. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12–8, Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Masterpieces in Wood: American Folk Marquetry From the Hirschhorn Foundation." Nineteenth-century American folk marquetry chairs, tables, boxes, frames, game boards, and other furniture and decorative works from the collection of Robert and Marjorie Hirschhorn; through 1/10/99. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jackson Pollock." The first retrospective of the Abstract Expressionist's work since the one mounted by the Museum of Modern Art in 1967; through 2/2/99. . . . "Focus: Pollock and Printmaking." A selection of prints by Jackson Pollock from the museum's collection; through 2/2/99. . . . "Dubuffet to de Kooning: Expressionist Prints From Europe and America"; through 2/2/99. . . . "The New York School." Drawings ranging in date from the late forties through the early fifties by artists affiliated with the New York School, from the museum's collection; through 1/12/99. . . . "Miró's Black and Red Series: A New Acquisition in Context." The eight etchings of Joan Miró's 1938 Black and Red series, as well as 150 prints, illustrated books, drawings, posters, photographs, paintings, and sculptures by Miró and his contemporaries; through 2/2/99. . . . "Structure and Surface: Contemporary Japanese Textiles." A selection of 100 works by influential fiber artists, textile designers, and fashion designers currently working in Japan; through 1/26/99. . . . "New Photography 14: Jeanne Dunning, Olafur Eliasson, Rachel Harrison, Sam Taylor-Wood." Photographs and works incorporating photography by four artists whose ideas have been nourished by their work in other media; through 1/12/99. . . . "The Mies van der Rohe Award for Latin American Architecture." Enrique Norton's award-winning entry for the Televisa Multipurpose Building in Mexico City (1995) and the submissions of nine of the 24 finalists for the award; through 12/15. . . . "Projects 65: Maurizio Cattelan." A site-specific work in which the artist has transformed an actor, using a mask and costume, into a caricature of Picasso in his later years; through 12/4. . . . "Ufa Film Posters, 1918–1943." Fifty posters for films produced or distributed by Ufa, Germany's legendary movie studio; through 1/5/99. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28/99. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2/99. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18/99. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; 11/29–4/4/99. . . . "New York Begins: A Rare Drawing of New Amsterdam, c. 1650." A watercolor drawing of New Amsterdam that is considered the oldest surviving visual representation of New York City, on loan from the Austrian National Gallery in Vienna; through 11/29. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31/99. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"Claire McCardell and the American Look." Clothing, design sketches, photographs, and ephemera documenting the designer's career; through 1/9/99. . . . "C'AD Infinitum: Textiles, Techniques, & Technology." An exhibition exploring new computer technologies; through 1/2/99. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy Museum and School of Fine Arts—"Faces of *Time*: 75 Years of *Time* Magazine Cover Portraits." Original works commissioned as *Time* magazine cover illustrations; through 1/3/99. . . . "Artists and the Avant-Garde Theater in Paris, 1887–1900"; through 1/3/99. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri., 12–8 (Fri. 5–8 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—"Dancing at the Louvre: Faith Ringgold's *French Collection* and Other Story Quilts." Quilt paintings from the series that tell the fictional adventures of an African-American woman in Paris, working as an artist and model during the heyday of Picasso, Matisse, and Gertrude Stein; through 1/3/99. . . . "Marcel Odenbach." A selection of video installations by the German artist; through 1/3/99. . . . "Ana Prada." Site-specific sculptures created from ordinary materials; through 1/3/99. . . . "Xu Bing: Introduction to Square Word Calligraphy." An installation of a classroom in which visitors are provided with traditional Chinese calligraphy instruments and practice pads and invited to learn the fundamentals of calligraphy; through 1/10/99. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"*In thy map securely saile*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's Map Division in 1997 by the estate of Lawrence H. Slaughter; through 3/20/99. . . . "Eight Million Stories: Twentieth-Century New York Life in Prints and Photographs From the New York Public Library." Works by Berenice Abbott, Lewis Hine, Edward Hopper, Martin Lewis, Weegee, and others; through 1/9/99. . . . "Such Friends: The Work of W. B. Yeats." Books, manuscripts, drawings, and photographs of and by the Irish writer; through 5/22/99. . . . "Barney Tobey." A selection of cartoons by one of *The New Yorker*'s first staff cartoonists; through 1/9/99. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

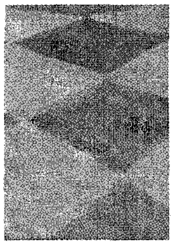
New-York Historical Society—"Treasures From Mount Vernon: George Washington Revealed." A rare collection of Washington items that have never been exhibited outside Mount Vernon, among them his letters, his camp bed used during the Revolutionary War, and his pistol and four swords, and a variety of personal objects; through 2/22. . . . "New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime detection equipment; through 3/21/99. . . . "19th-Century Etchings From the Collection of Reba and Dave Williams." American prints by Blance Dillaye, William St. John Harper, Thomas Moran, and others; through 1/10/99. . . . "George B. Post: Great American Architect." Architectural renderings of some of New York's early skyscrapers by the nineteenth-century architect (1837–1913); through 1/10/99. . . . 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Cities on the Move." Works by artists, architects, and urbanists exploring the effects of modernization, globalization, introduction of new technologies, and the explosive population growth in Asian cities;

through 1/31/99. . . . "Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and P.S. 1, of works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. . . . "David Levinthal: Cowboy Corridor." Photographs of cowboy dolls from the artist's "Wild West" series; through 1/24/99. . . . "Yoshie Ueki." Recent embroidery works; through 1/17/99. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Charles Dickens: A Christmas Carol." An exhibit featuring one of the library's greatest literary treasures, the original manuscript of *A Christmas Carol*, as well as items relating to the work; 11/24–1/3/99. . . . "Master Drawings From the Hermitage and Pushkin Museums." Approximately 120 western-European drawings from the fifteenth to the twentieth century; through 1/10/99. . . . "Russian Arts and Letters." Manuscripts and printed books from the late imperial and early Soviet eras, drawn from the library's permanent collection; through 1/17/99. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Looking at the 90s: Four Views of Current Mexican Photography." Works by eighteen contemporary Mexican photographers selected by four Mexican critics and curators; through 1/3/99. . . . "Collecting for Queens: Selections From the Permanent Collection." Paintings, drawings, and photographs collected by the museum in the nineties, by Dawoud Bey, Chakaia Booker, John Coplans, Grace Hartigan, Theodore Roszak; through 1/3/99. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.



Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28/99. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Mark Rothko." A major traveling exhibition of 115 paintings and works on paper dating from the thirties to 1970; through 11/29. . . . "Bob Thompson." The most comprehensive survey of paintings by the African-American figurative expressionist (1937–1966) to date; through 1/3/99. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Shirin Neshat: Turbulent." A film installation examining the boundaries of gender roles in contemporary Iranian life; through 1/15. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). 11/25 at 10: "Latin American Paintings." On view from 11/21. 12/1 at 10: "Coins and Banknotes." On view from 11/29. 12/2 at 10 and 2: "Important American Paintings." On view from 11/28.

Christie's East—219 E. 67th St. (546-1000). 11/25 at 10: "Old Master Paintings." 12/1 at 10: "Western Americana." On view from 11/28. 12/1 at 6: "American Indian Art." On view from 11/28.

Doyle—175 E. 87th St. (427-2730). 12/1 at 1: "Holiday Gifts." On view from 11/28.

Phillips—406 E. 79th St. (570-4830). 12/1 at 11: "Fine American and European Paintings." On view from 11/20.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 12/1 at 10:15 and 2: "Russian Works of Art." On view from 11/27. 12/2 at 10:15 and 2: "American Indian Art." On view from 11/28.

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restaurants

Aussie Apple...Family Business...Mad.11

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

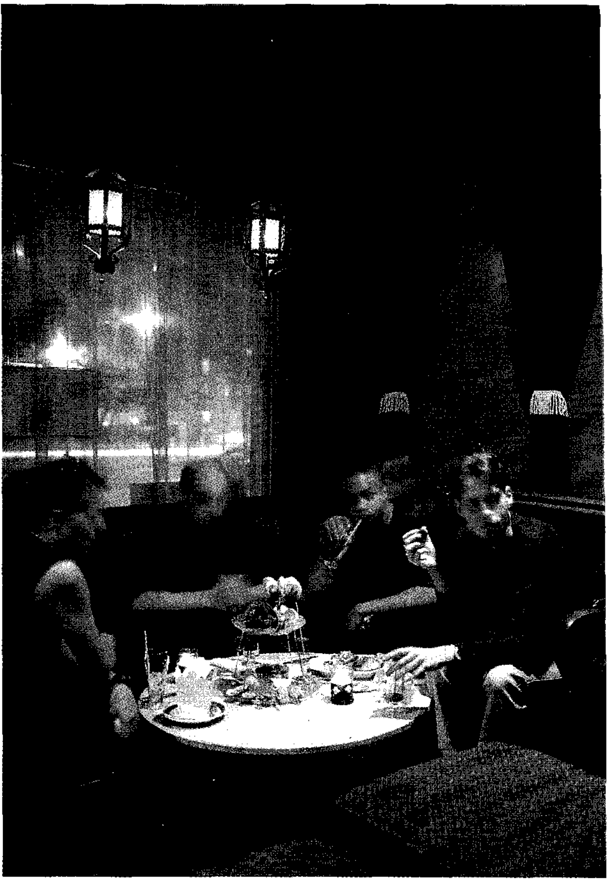
Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling

Opening
Couch Potato Chips

Inspired by a legendary fried-fish shack in Revere Beach, the owners of the new Velvet 51 have improbably replicated its New England quahog-and-clam-belly concept in the East Village. There are lobster rolls, raw-seafood platters, and fried everything, from oysters to chips, to sate the late-night munchies. Velvet-draped environs and comfy sofas encourage lounging—just watch the grease. (51 First Avenue; 477-5151.)



Photograph by Robert Wright.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a

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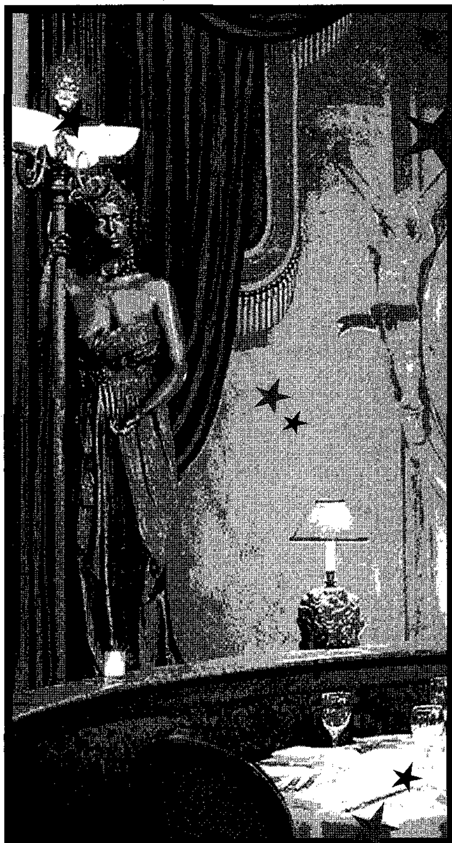

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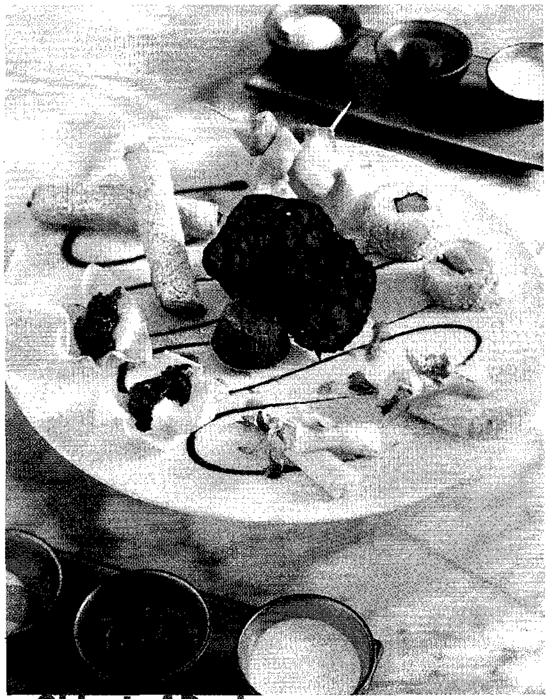


Object of Desire
Tray Share

Vong pastry chef Serge Decrauzat borrows from his boss's Thai-inspired oeuvre *for his confectionery white plate, a dessert dim sum of banana spring rolls, pineapple "carpaccio" stuffed with white-chocolate paste, skewers of fresh-fruit "satay," mango-and-rice "sushi," coconut-cream-filled rice cups, and mini-molten Valrhona cakes. Two-person minimum, a splurge at $14 per. (200 East 54th Street; 486-9592.)*

weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

I Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect recreation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Metronome—One of the biggest in a neighborhood known for cavernous dining. The Deco theme and American kitchen are pleasing. *915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco building. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Ribollita—This cozy little Italian restaurant is a refreshing change of pace from the new wave of posh Flatiron food halls. Open every day from noon until closing for its namesake soup, unusual pastas, and roasted meat and fish. *260 Park Ave. S., nr. 20th St. (982-0975). (I–M) AE, TM.*

Rodeo Bar & Grill—This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. *375 Third Ave., at 27th St. (683-6500). (I) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like lobster salad with baby vegetables, porcini risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge,

Photograph by Dasha Wright Ewing.

and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

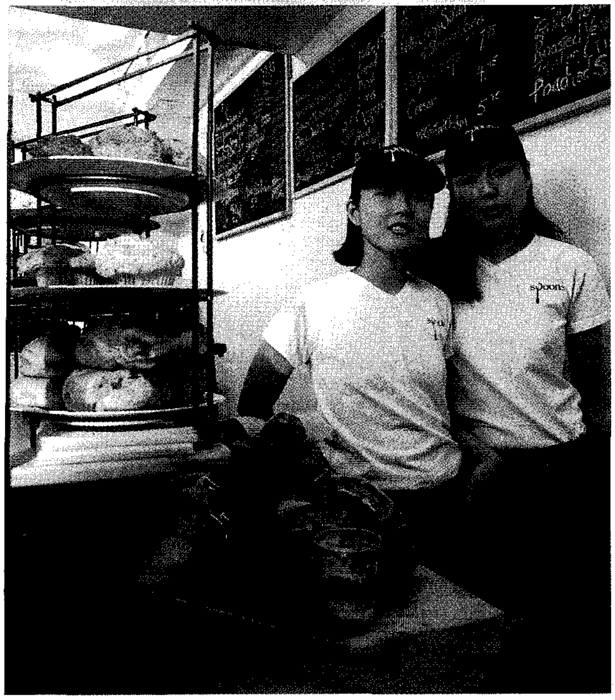
Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Takeout

Sister Act

At their new, pocket-size midtown takeout shop, Spoons^2, sisters Yejin (right) and Injun Jun offer their office-building neighbors an inspired new take on the basic lunch litany. Asian and Italian influences merge in linguine with sesame-soy dressing and goat cheese, and shiitake ravioli in wonton wrappers with red-pepper coulis. Rice is especially well represented, in such offbeat concoctions as vegetarian bibimbop, jerk chicken and rice with artichoke salsa, and their best-seller: Pop's favorite chicken, which comes in a spicy red-pepper marinade over Brazilian rice and beans. Soups, salads, and sandwiches from $3.95 to $7.95. Open weekdays. (235 East 53rd Street; 371-3111.)



Photograph by Warren Salowe.

Luna Blu—This midtown Italian restaurant tries to distinguish itself from the populous competition by offering dishes from various regions, like Sicilian-style halibut and Sardinian-style gnocchetti. Prix fixe dinner available from 5 P.M. until 6:30 P.M. Closed Sundays. *246 E. 44th St. (681-6541). (M) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Simply Caviar—One of the newest caviar bars in midtown offers a lavish selection of caviar sampler and luxurious entrées like truffle tortellini, filet mignon in a tarragon demi-glace, and a foie gras platter. An adjacent retail counter sells caviar and other indulgences to go. Jacket required. *350 Park Ave., at 51st St. (838-3900). (M–E) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and ear-

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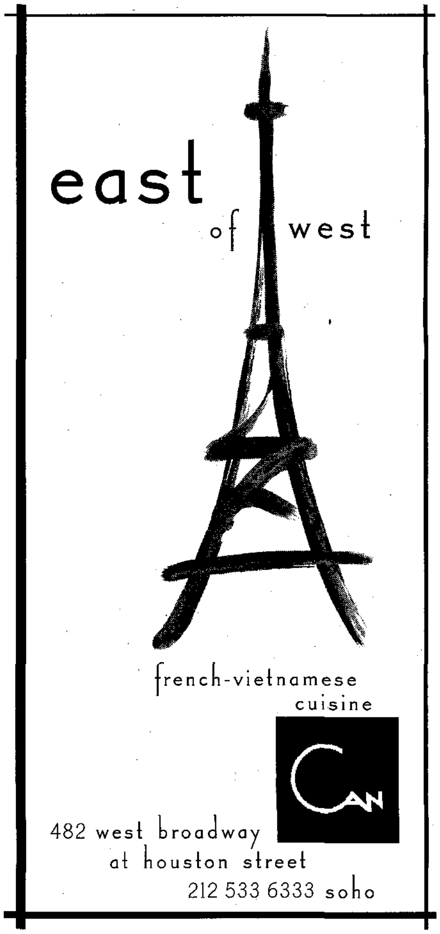

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ly fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Caroline's Comedy Nation and Comedy Club—Comedy is the theme at the American restaurant above Caroline's Comedy Club. The American fare is heavy on comfort food like five-cheese macaroni, maple-glazed pork chops, country meatloaf and barbecued chicken, which makes it a natural choice for parents looking to feed and entertain their restless, hungry kids. *1626 Broadway at 49th St. (757-4100). (I–M) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.98 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Mars 2112—Theme restaurants go intergalactic at this big-budget newcomer, which transports diners to the red planet via space shuttle. The food—applewood-smoked pork chops, lobster-mango sushi, smoked-duck quesadillas—will be, for the most part, familiar to earthlings. *1633 Broadway, at 51st St. (582-2112). (I–M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

No. 18—During the day, this sleekly decorated midtown nook caters to the office crowd with an express lunch for an unusually-good-for-the-neighborhood price of $13. At night, it morphs into an atmospheric martini bar and dining room where an eclectic variety of flavorful, well-seasoned American fare is served. The risotto is highly acclaimed, and the $25 pretheater dinner is a bargain. *18 W. 56th St. (489-1888). (M–E) AE, CB, DC, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (575-0808). (I–M) AE, DC, DS, MC, TM, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

The Supper Club—Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and a menu of culinary classics like baked oysters Rockefeller, lobster thermidor, and Dover sole á la meunière. *240 W. 47th St. (921-1940). (M–E) AE, DC, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegran-

ASK GAEL

What is Danny Meyer up to now?

Book dinner at Eleven Madison Park, but do it fast. Soon the devoutly faithful clamoring for tables at Union Square Cafe and Gramercy Tavern will discover that Danny Meyer's newest venture has finally opened in a soaring landmarked bank off Madison Square Park. Beige cotton steakhouse jackets on the serving crew tell you this is a casual canteen. And surprisingly, it's a shade French too, with roasted sweetbreads, deliciously tangy skate Grenobloise, lobster pot-au-feu, and foie gras three ways (sensational in a terrine with beef shanks and pig's feet, but the portion could be more generous). A lush, dark oval with bergamot-scented cream and kumquats is the most stunning exploitation of chocolate I've had all fall. (11 Madison Avenue, at 24th Street; 889-0905.)

Photograph by Jeff Olsen.

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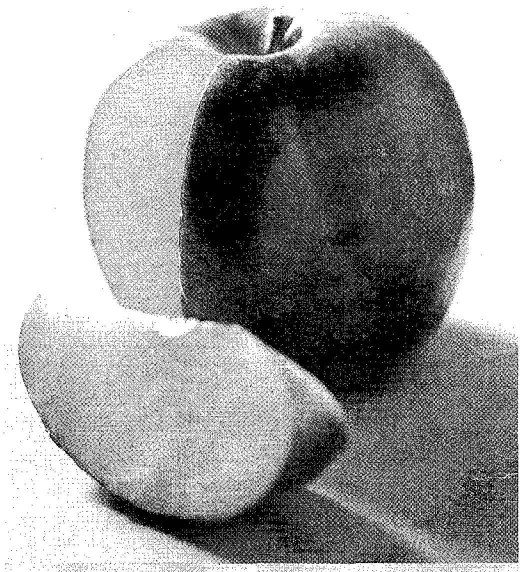


Tasting You may feel, momentarily, like a traitor to the Greenmarket apple pushers when you order a gift box of Pink Ladies from California's Logoluso farm. But the spectacular sweet-tart fruit—a blushing, Australian-bred hybrid of the Golden Delicious and Lady Williams varieties—merits both its price tag (23 for $29.95 plus shipping) and its politically incorrect cross-country haul. (To order, call 877-564-6587.)

ate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mustang Grill—Choose from over a hundred premium tequilas, and a southwestern menu offering dishes like pecan-honey-crusted chicken, chili-crusted lamb with jalapeño-potato gratin, and—for the less adventurous—your basic quesadilla. The late-night kitchen, comfortable Mexican furnishings, and a new cigar lounge encourage lingering. *1633 Second Ave., at 85th St. (744-9194). (I–M) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Orienta—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). Also, 470 Sixth Ave., nr. 11th St. (243-2222). (M) AE, DS, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

The Evelyn Lounge—A lounge-style bar uncommon on the Upper West Side, with the requisite couches, armchairs, Oriental rugs and, upstairs, a cozy restaurant serving an accessible American menu of roast chicken, pork chops, steak, and burgers. *380 Columbus Ave., at 78th St. (724-2363). (I–M) AE, DC, MC, V.*

Merlot Bar & Grill—Bill Peet, André Soltner's former sous chef at Lutèce, has taken over the kitchen at this wine-besotted restaurant near Lincoln Center. Peet has crafted a French-American menu that complements offerings from the 600-bottle cellar and features two-week-long vintner's dinners. Signature dishes include wild-mushroom strudel, jumbo lump crab cakes, and osso buco of monkfish. Also open for lunch and late-night dining. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Shun Lee—This Lincoln Center standby has cultivated a loyal following that comes as much for the cool retro environs—complete with distinctive wraparound wall dragon and glossy black booths—as for its renowned Hunan and Szechuan specialties. Try the cold tangy shrimp with ginger and coriander, the shredded beef with leeks and hot peppers, and the Beijing duck. *43 W. 65th St. (595-8895). (M–E) AE, DC, MC, V.*

Brooklyn

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Photograph by Alexandra Grablewski.

the mix

Michael Cunningham...Grace Paley

John Leonard's TV Notes

Point Last Seen (11/24; 9 to 11 P.M.; CBS) stars Linda Hamilton as a tracker searching in the desert for a lost child and flashing back to her own marriage to an abusive husband, Kevin Kilner, who has abducted her two children—which children, in their turn, are being tracked by Mary Kay Place, of whom we don't see nearly enough. But Hamilton, as buff and frazzled as she was in Terminator 2, suffers enough for both of them, and as we follow the Barbie doll under the burning sun, we are surprised to discover what she does—the significance of the track we have left behind ourselves, and the strength to walk alongside the person we discover ourselves to be.

Nerds 2.0.1., A Brief History of the Internet (11/25; 8 to 11 P.M.; Channel 13) is a return visit by Robert Cringely to the Silicon Valley scene of the crimes he reported on his popular series *Triumph of the Nerds,* with a gimlet-eyed look at the industry's origins, during the Cold War, at the Pentagon; the rise of the PC, Sun Microsystems, and the Bill Gated City of Microsoft; and the one big Website the whole wide world has now become, with or without an Oracle or a Netscape. These three hours are for everyone who ever wanted to be a techno-geek but didn't have the downtime. It is also, however, squishy on Microsoft.

Winnie the Pooh Thanksgiving (11/26; 8 to 8:30 P.M.; ABC), a Disney animation that ends up vegetarian in spite of itself, fails to ask the obvious question of why a bear, a rabbit, an owl, and a mule should even consider eating a turkey, or how all these specifically English A. A. Milne characters came to hear of such alien foodstuffs as pumpkins and cranberries. Weren't the Pilgrims, anyway, celebrating their deliverance from the British? The lesson, of course, is that the meaning of Thanksgiving is being thankful for whatever you happen to have. I don't mind the animation here, but I hate the voices, which ruin the magic on the page and in our heads.

Ebenezer (11/25; 8–10 P.M.; TNT) taxes even my own huge affection for Jack Palance, who is asked to impersonate a Scrooge transplanted from Dickens to the Old American West circa 1870, where he cheats cowboy Rick Schroder of his ranch land at a crooked card game in the very saloon he stole from Amy Locane's father, so that he can go around saying "hogwash" and "blah, blah, blah" every time anybody mentions Christmas, meanwhile exploiting poor Bob Cratchitt (Albert Schultz), until the Ghost of Christmas Past (Michelle Thrush) reminds him of a money-grubbing youth in which he sold off diseased cattle, Christmas Present lets him eavesdrop on what the townfolks say about him to their therapists, and Christmas Future is a bunch of dead bodies.

Shaker Heights: The Struggle for Integration (11/30; 10:30 to 11:30 P.M.; Channel 13) is a scrupulous and provocative look at the relatively low scores of black high-school students on AP proficiency examinations in a Ohio suburb that has spent four decades working hard to be colorblind at citizenship. Documentarian Stuart Math (*River of Steel*), a Shaker Heights High School alumnus himself, sits in on the fevered deliberations of students, teachers, parents, politicians, and outside experts like anthropologist John Ogbu. The goodwill is as palpable as the intelligence of many of these kids, who seem actually to have an investment in making multiracialism work.

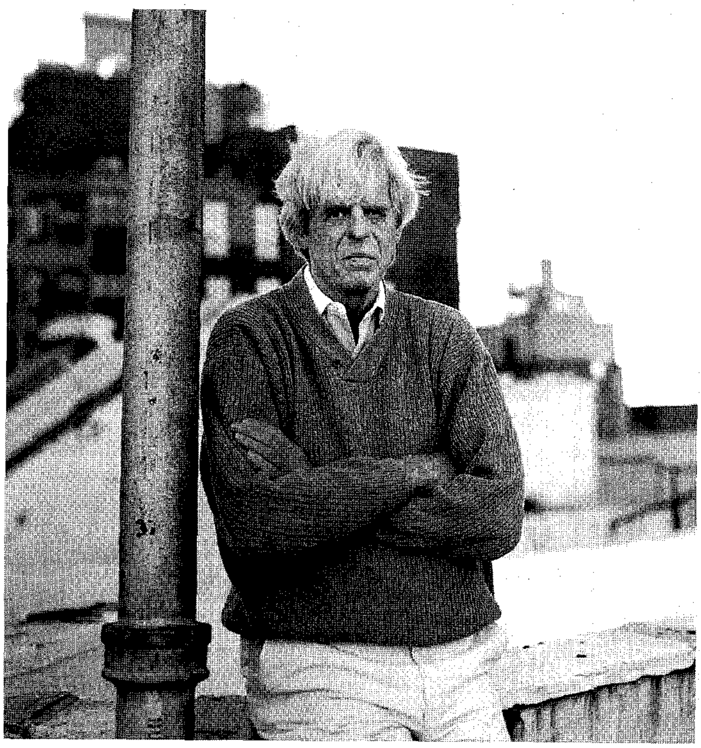
Cab to Canada (11/29; 9 to 11 P.M.; CBS) teams up a septuagenarian Maureen O'Hara with a rough-and-ready Jason Beghe, the cop on *To Have and To Hold,* as a little old lady from Pasadena and a cab driver worried about his irresponsible ex-wife (Brigitta Dau) and his often-abandoned young

On Air

Look to Your Laurels, Charlie Rose

When you've interviewed as many literary legends as George Plimpton has over the years, keeping them all straight can be tricky. Plimpton is sitting in his socks in the dark-green living room of his townhouse on the East River, trying to remember if it was Tom Wolfe or John Updike who told him the other day that the most important requirement for a writer is "experiencing the humiliation of reporting—feeling like a beggar does when he holds out a cup." Plimpton rubs his forehead: "It must have been Wolfe. Actually, what has always interested me about Tom is why a guy completely outfitted in white is the best candidate to report on prison life or red-dirt racing. Tom says his costume allows him to seem like a man from Mars, just dropping in." Plimpton recently interviewed Wolfe, Updike, Kurt Vonnegut, and Barbara Kingsolver for the November 27 edition of *City Arts* on Channel 13. "I asked Updike why Bech is Jewish, and he told me '(a) because I'm not, and (b) most of the writers of that era *were*—to be a Jewish writer seemed as natural as being an Armenian carpet dealer.' " Kingsolver, Plimpton reports, "is fond of using the phrase 'dead white guys from England.' I asked her who exactly these dead white guys are, but she never quite answered that." Kingsolver did reveal that she has been thinking about her latest novel, *The Poisonwood Bible,* for the past twenty years, and in the process has accumulated "that damn Africa file." While WNET saw fit to block out three hours to broadcast *Cats* in its entirety, it's allocated a total of *six and a half minutes* for the combined, edited-down versions of all four of Plimpton's one-hour interviews. "They didn't want a *Charlie Rose* type of thing," Plimpton says. "They wanted action, so there's a scene with someone stealing the cab I'd been trying to hail for Tom Wolfe, and they wanted a mix of locations, so I met with Tom here, Barbara at the Algonquin, John at Random House, and Kurt at his lawyer's office"—Plimpton raises his eyebrows and lowers his voice conspiratorially—"because that's where he chose."

ARIEL LEVY

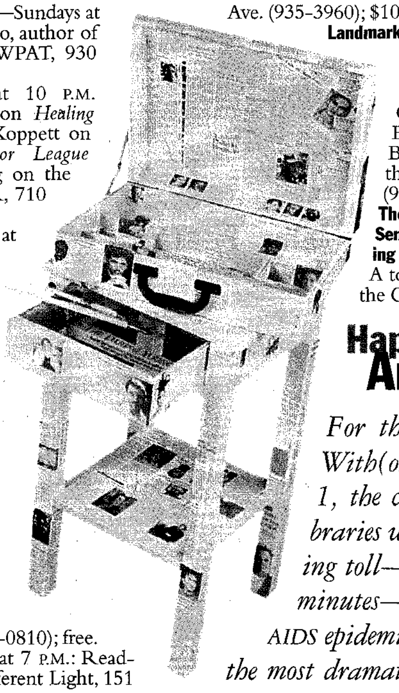


Photograph by Imke Lass/Outline.

stepson (Haley Joel Osment) as they educate each other across class lines on a long drive up the coast to Santa Barbara, San Francisco, Seattle, and Vancouver. Personally, I'd never leave Catherine Bell behind for more than an hour, but the trip is worth it to meet Efrem Zimbalist Jr. as a Canadian vice-chancellor. And O'Hara will always deserve a detour.

Tug of War: The Story of Taiwan (11/30; 9 to 10:30 P.M.; Channel 13) reminds us that there were Taiwanese before there was Chiang Kai-shek; that this island off the shore of mainland China was first occupied by the Japanese in World War II, and then by absconding Nationalists once that war was over, without ever getting a government or even a vote of its own till long after the giddy industrialization that's made Taipei an amalgam of Detroit, Las Vegas, and Silicon Valley; that the Communists may be willing to accept Taiwanese investment but remain unwilling to cede the territory; that a new local literature and a new political generation have arisen, and also a new theater—of fisticuffs on the floor of parliament—that's almost as much fun as their traditional puppets. We could have used another couple of hours to do this subject justice.

Radio Highlights



The Lewis Burke Frumkes Show—Sundays at 8 P.M. 11/29: Shani Mootoo, author of *Cereus Blooms at Night.* WPAT, 930 AM.

Casper Citron—Saturdays at 10 P.M. 11/28: Dr. Mehmet Oz on *Healing From the Heart;* Leonard Koppett on *Concise History of Major League Baseball;* and Eric Drilling on the new film *River Red.* WOR, 710 AM.

The WFUV Long Player—11/26 at 7 P.M.: Thanksgiving evening with the Beatles and the White Album, which turns thirty. 90.7 FM.

The Written Word

Garrison Keillor, Bliss Broyard, and Meg Wolitzer—11/30 at 7:30 P.M.: Readings from *The Best American Short Stories of 1998.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Michael Cunningham—11/24 at 7 P.M.: Reading from *The Hours.* A Different Light, 151 W. 19th St. (989-4850); free.

Donna Minkowitz—11/24 at 7:30: Reading from her new book, *Ferocious Romance.* Barnes & Noble, 4 Astor Pl. (420-1322); free.

Cissie Blumberg—11/30 at 7 P.M.: The second-generation owner of the Green Acres Hotel reading from *Remember the Catskills: Your Guide to Yesterday.* Hadassah, 575 Lexington Ave., Suite 530, bet. 51st and 52nd Sts. (876-3291); $10.

Vittoria Repetto—11/25 at 7 P.M.: Reads from her poetry. Poet to Poet/ Aladdin Cafe, 101 Lexington Ave. (267-1434); $3.

Arthur Danto, Tom Huhn, and Gregg Horowitz—11/24 at 6 P.M.: Reading from *The Wake of Art: Criticism, Philosophy, and the Ends of Taste.* The New Museum of Contemporary Art, 583 Broadway (219-1222); $3–$5.

Lectures and Panels

John Leonard and Grace Paley—11/24 at 6:30 P.M.: In conjunction with her new book, *The Jewish Writer,* Jill Krementz has curated this series of discussions. NYU-Ireland House, 1 Washington Mews (998-8816); free.

Madeline Albright—11/30 at 8 P.M.: One of the most influential women of our time, Albright will be discussed by her biographer, *Time* magazine correspondent Ann Blackman, and *60 Minutes* news correspondent Leslie Stahl. The Algonquin Hotel, 59 W. 44th St. (840-6800); $25.

Dr. Oliver W. Sacks—11/30 at 6:30 P.M.: A lecture by the neurologist and author of *The Man Who Mistook His Wife for a Hat* and *The Island of the Colorblind.* The New York Academy of Sciences, 2 E. 63rd St. (838-0230, ext. 231); free.

"Asian Hors d'Oeuvres for the Holidays"—11/28 at 10 A.M.: Join Eleanor Toy for a good time and snack-making. The Chinatown Cooking School, 70 Mulberry St., fifth flr. (718-468-4586); $50.

Tours

The Annual Post-Thanksgiving Multi-Ethnic Eating Tour—11/27 at 1: Featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $13.

Millionaire's Mile: The Upper East Side—11/27 at 11 A.M.: Explore one of New York's most handsome and exclusive landmark districts, with its palatial homes and prestigious cultural institutions. Meet at the General Sherman Statue, 59th St. at Fifth Ave. (935-3960); $10.

Landmarks of Central Greenwich Village—11/27 at 2 P.M.: Visits sites associated with John Reed, Thomas Wolf, Eugene O'Neil, Edward Hopper, Edith Wharton, Willa Cather, Bret Hart, and others. Meet at the Washington Square Arch (979-2388); $10.

The Hidden Charms of Chelsea: Seminary, Brownstones, and Shocking Inhabitants—11/28 at 1 P.M.: A tour with Joyce Gold. Meet at the General Theological Seminary at Ninth Ave. and 20th St. (242-5762); $12.

Happening
Art Therapy

For the tenth annual Day With(out) Art on December 1, the city's museums and libraries will mourn the continuing toll—one life every thirteen minutes—taken by the AIDS *epidemic. Among the most dramatic pieces is the presentation on the New York Public Library's front steps of a year's worth of front pages from the New York 'Times,' each covered over in blood-red paint except for stories about the disease. See "Events" for details.*

Historic Union Square—11/27 at 11 A.M.: From upper-class neighborhood to working-class shopping district, this area has seen all the shifts urban life in the past century and a half has had to offer. Meet in front of Grace Church, Broadway and 10th St. (935-3960); $10.

Terminal City: Grand Central Terminal—11/29 at 1 P.M.: This tour will discuss the Beaux-Arts design and the impact on midtown of this superb example of early-twentieth-century urbanism. Meet at the information booth in the main concourse (935-3960); $15.

Greenwich Village—11/28 at 1 P.M.: Investigate the history and architecture of the neighborhood home to artists, writers, and radicals, such as Aaron Burr, Edith Wharton, e.e. cummings, and others. Meet at the Washington Square Arch (439-1090); $10.

The Mystical World of Hasidim—Sundays: A round-trip bus and walking tour during which you'll experience a Hasidic synagogue, the writing of a Torah Scroll, a library, and a kosher-deli lunch. Meet at the New York Public Library, 42nd St. and Fifth Ave. (800-838-TOUR); $36.

Metropolitan Opera Backstage—Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

Celebrities of New York—Saturdays and Sundays at 10:30 A.M. on the West Side and 2 P.M. on the East Side: Discover the homes of the stars and the countless cinematic sites of the city. Call 683-4133 for more information and meeting places; $15.

Behind the Scenes at the Waldorf-Astoria—Every Wednesday and Sunday at 9 A.M.: Discover the history and architecture of New York's Art Deco landmark hotel, where Guy Lombardo celebrated New Year's in style and Cole Porter wrote his tunes. Call 872-4790 for further information; $25.

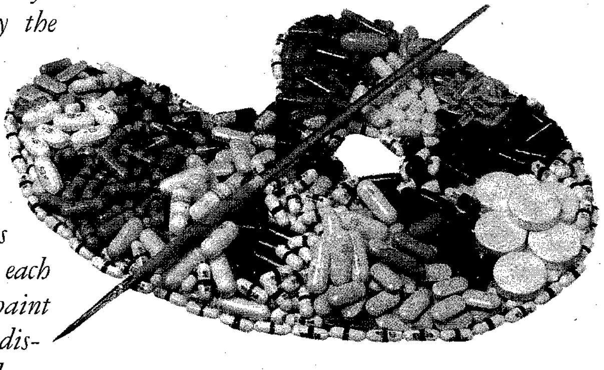
Events

A Day With(out) Art—12/1: A day of action and mourning in response to the AIDS crisis, with events at the NYPL, the Museum of American Folk Art, MOMA, Thundergulch, BMA, Museo del Barrio, the Museum of Television and Radio, the Cooper-Hewitt, and St. Bernard's Catholic School (627-9855); free.

Park Avenue Craft Show—11/27–11/29: One hundred artisans from around the country, selling jewelry, blown glass, ceramics, woven clothing, rustic furniture, and more. Wallace Hall, Church of St. Ignatius Loyola, Park Ave. at 84th St. (866-2239); $5 for weekend pass.

Exhibitions

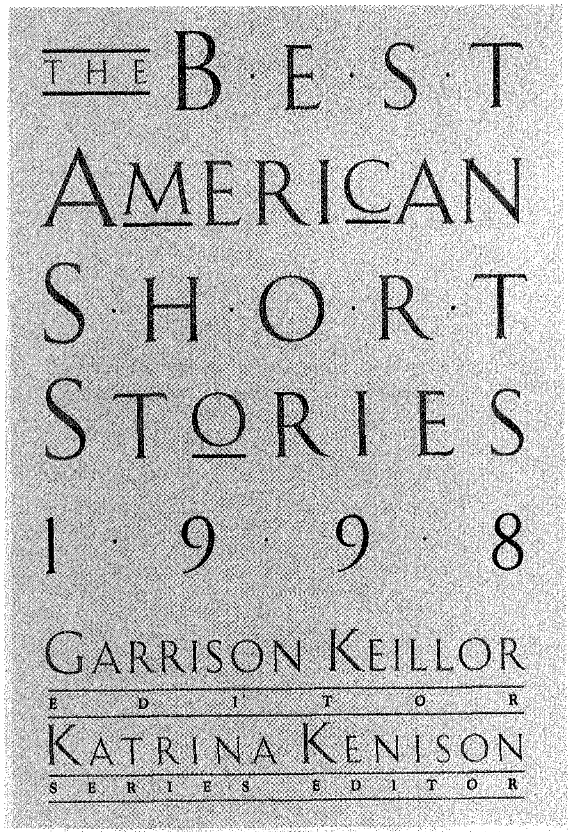
"100 Great Ideas for New York's Future: The City That Could Be . . . "—Through 12/30: 100 proposals dedicated to improving life in the five boroughs by local urban planners, architects, students, community organizations, and government agencies. Municipal Art Society's Urban Center, 457 Madison Ave., bet. 50th and 51st Sts. (935-3960); free.



"Behind the Screen: Making Motion Pictures and Television"—Through 12/6: The Museum of the Moving Image's interactive exhibit of various phases of TV and movie production. World Financial Center, 225 Liberty St. (718-784-4520); $5.

"Elvis Presley 1956"—Through 11/30: Never-before-seen photographs of the King in his breakout year by Marvin Israel from a new book. Film Society of Lincoln Center, Walter Reade Theater, 165 W. 65th St., plaza level (875-5600); free.

Photographs by Kurt Reynolds.



THE BEST AMERICAN SHORT STORIES 1998

GARRISON KEILLOR
EDITOR

KATRINA KENISON
SERIES EDITOR

Happening **The prairie home companion himself, Garrison Keillor, will be riding into town on November 30 to join series editor Katrina Kenison, the ever-fabulous Meg Wolitzer, and promising newcomer Bliss Broyard at Barnes & Noble for readings from *The Best American Short Stories 1998.* See "The Written Word" for info.**

"Eight Million Stories: Twentieth Century New York Life in Prints and Photographs"—Through 1/9/99: The 76 portraits on view record New Yorkers of all ages and social strata going through city life. New York Public Library, 42nd St. at Fifth Ave. (221-7676); free.

"Seinfeld's Diner"—Through 8/1/99: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50-$8.50.

"Street Trees: The Hunts Point Sculpture Garden"—Through 4/3/99: The first installment of a semi-annual collaboration between artists and community residents: sculptural interpretations of a city-street tree at two sites. Crames/Monsignor Raul del Valle Square, 163rd St. at Hunts Point Ave., and the courtyard of the Pio Mendez Houses on the corner of Hunts Point and Lafayette Aves. (831-2189); free.

"New York Photographs: Margaret Morton, Christine Osinski, Robert Rindler"—Through 12/5: Images of the city—dwellings built by the homeless, graffiti, building façades, and the tiny islands that surround Manhattan. Cooper Union's Houghton Gallery, 7 E. 7th St. (353-4200); free.

Hall of Biodiversity—Ongoing: Devoted to the variety and interdependence of earth's living things and their critical importance to human survival, the hall includes a dramatic global tour of nine biomes and a diorama of the Central African Republic's rain forest. American Museum of Natural History, Central Park West at 79th St. (769-5100); $8 suggested contribution.

Sports

92nd Street Y Basketball—As the 1998–99 NBA season is looking more and more like a train wreck, why not exorcise some of those roundball demons by hitting the court at the Y? Men's basketball leagues play on Thursday nights; women's and coed leagues play on Monday evenings. Call 415-5700 for more info.

Stick It to the NBA—And while we're on the subject of basketball, the folks at Kozmo.com have come up with a novel promotion in these times of labor strife. If you send a copy of your paycheck to "Surviving Without an Eight-Figure Paycheck" (c/o 304 Hudson Street, Suite 700, New York, N.Y. 10013), Kozmo.com, an online video-rental outfit, will forward it, along with all the others it collects, to NBA commish David Stern. In addition, all participants will receive a coupon good for one free movie rental; if you rent a movie with a union theme (say, *Hoffa* or *F.I.S.T.*), you'll also get free popcorn. Did Patrick Ewing ever give you free popcorn?

20th Annual Turkey Trot—11/26 at 9 A.M.: Celebrate Thanksgiving by racing in this five-mile fun run at Prospect Park. The race starts at Harry's Wall near the Concert Grove. Pre-race registration recommended; call the New York Road Runners Club at 860-4455 for more info.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. Where to click this week: A new search engine that serves up images only; the online version of SVA's 6th Annual New York Digital Salon; and the Website for Thanksgiving's favorite department store. But wait! Before you go clicking away from www.nymag.com, check out all our other features, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals from Angie Maximo in "Cheap Thrills," "First Words" for bibliophiles, and daily New York Trivia.

GAME WEEK

HOME ▨ AWAY ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							
JETS							CAR CBS 1PM
RANGERS			BUF MSG 7PM		PIT MSG 3:30PM		NAS MSG 1:30PM
ISLANDERS			PHI FSNY 7:30PM	OTT MSG 7:30PM		CAR FSNY 1PM	
DEVILS			DAL 8:30PM	PHO FSNY 9PM		COL FSNY 9PM	
	11/23	11/24	11/25	11/26	11/27	11/28	11/29

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nightlife

Jazz's Next Wave...Krall & Brown

Concerts

Tori Amos—So which is more intense? The gyrations of Ms. Amos's hips as they buck suggestively against her piano bench, or the buzzing of her fevered imagination? There's no saying, really, but it's a safe bet her fans are equally taken with both phenomena. With the Unbelievable Truth. 11/25 at 8 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark (888-GO-NJPAC). $30–$35.*

Blues Traveler—Bringing noodle-rock to new heights of virtuosity may not go down as one of humanity's great achievements. But it is this Jersey quintet's primary claim to fame—and not a shabby one, at that, to be frank. Singer John Popper's harmonica playing is astonishing, even if it can get tedious. And the rest of the band's chops are more or less undeniable. A singular—and odd—achievement, but an achievement nonetheless. 11/27–11/28 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $22.50–$25.*

"Jazz Insights: The Vocalists"—The weekly discussion series, hosted by Arnold Jay Smith. 11/24: Annie Ross. 12/1: Grady Tate. All shows at 7:45 P.M. *The New School, 66 W. 12th St. (229-5488). $20.*

"Jazz—The Next Wave"—The Foreign Affair Trio, led by pianist Hector Martignon; Don Byron & Ensemble; Puente and Percussion with Tito Puente, Johnny Almendra, Milton Cardona, Andy Gonzales, and Giovanni Hidalgo. 11/27 at 7:30 P.M. *Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). $15–$35.*

Kiss in 3-D—The original fearsome foursome has just released its first album in well over a decade, and it really wouldn't be fitting to see them any other way than in 3-D. Otherwise, how would you know just how long Gene's tongue really is, or just how fluffy Paul's chest-hair has remained after all these years? 11/27: *Nassau Coliseum, Marshall Field Complex, Uniondale, Long Island (212-307-7171). $30–$85.*

Marilyn Manson—Rock pundits expressed relief when Manson said earlier this year that he'd swap his Satanist's neo-goth bondagewear for something more glammy and androgynous, à la Ziggy Stardust. His teasing the boundaries of gender identity, they hoped, might mean the least subtle man in rock had developed a slight interest in artistic complexity. And that he'd be willing to explore it even if it cost him a few of his screaming preadolescent fans. Those pundits didn't anticipate the scene last month, however, when thousands of screaming preadolescent fans (in neo-goth bondagewear) piled into the Virgin Megastore for Manson's record-signing. Manson-style sexual ambiguity, it seems, has all the subtlety of a pair of assless pants, which he now wears in conjunction with molded-plastic breast buds and the indeterminate crotch lump of a Ken doll. And that, apparently, is something every kid can relate to. With 12 Rounds. 11/23 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). Sold Out.*

Metallica—Just two days to Thanksgiving—the perfect time to celebrate the release of *Garage Inc*, Hetfield & Co.'s seventh batch of chugging anthems. Expect the boys to come back soon for a whiplash-inducing arena-rock spectacle. 11/24 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $35.*

'N Sync—With Britney Spears; Wild Orchid. 11/27 at 7:30 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark (888-GO-NJPAC). $22.50–$28.50.*

The Tragically Hip—Tragic, sure. But hip? 11/28 at 9 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $22.50.*

A Tribe Called Quest—Q-Tip & Co. have announced that their recent *Love Movement* would be their final album. For those who remember the crew's stunning early-nineties work, the news is a tragedy. Anyone who caught Tribe's recent gig opening for the Beastie Boys, though, knows that the development is a bit of a blessing in disguise: Tired-sounding and uninspired, the band seemed to be losing steam at a prodigious rate. Maybe their own headlining date will put some spring in their stride. With Slum Village. 11/24 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $25.*

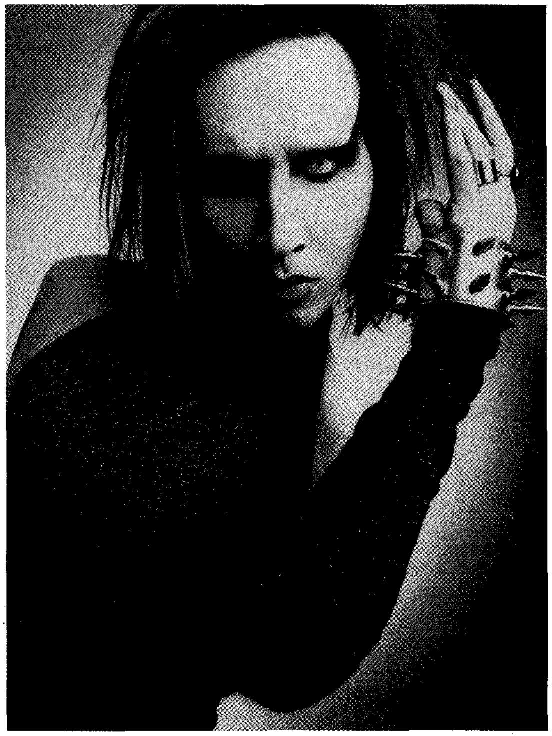
Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Performance

Manson Family Values

Shock-rocker Marilyn Manson brings his new satanist-in-glam-clothing shtick to Hammerstein Ballroom November 23 (see "Concerts").



Photograph by Marina Chavez.

Underworld—A collective that, under different monikers, performs different creative functions. As Tomato, the London hipsters are one of the world's trendiest graphic-design and video-production firms. When they don their collective Underworld cap, the boys become one of the finest, most haunting ambient-techno acts out there. They probably won't reproduce the success of their ethereal "Born Slippy," which became a minor smash on the coattails of *Trainspotting*. But hey, what can you do? With DJ Carl Cox. 11/25 at 9 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $25.*

Clubland

The Baggot Inn—Every Sunday, under the moniker Keep Bangin', the rhythm section from *Bring In 'da Noise, Bring In 'da Funk*—Jared Crawford, Raymond King, Darryl Dove Jr., and Larry Wright—takes a turn in the spotlight. *82 W. Third St. (477-0622).*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 11/24: Paul Ruderman. 11/25, 11/27–11/28: "Jazz is Dead" with Bill Bruford, Tony Levin, Chris Bötti & David Torn. *15 W. 4th St. (228-7880).*

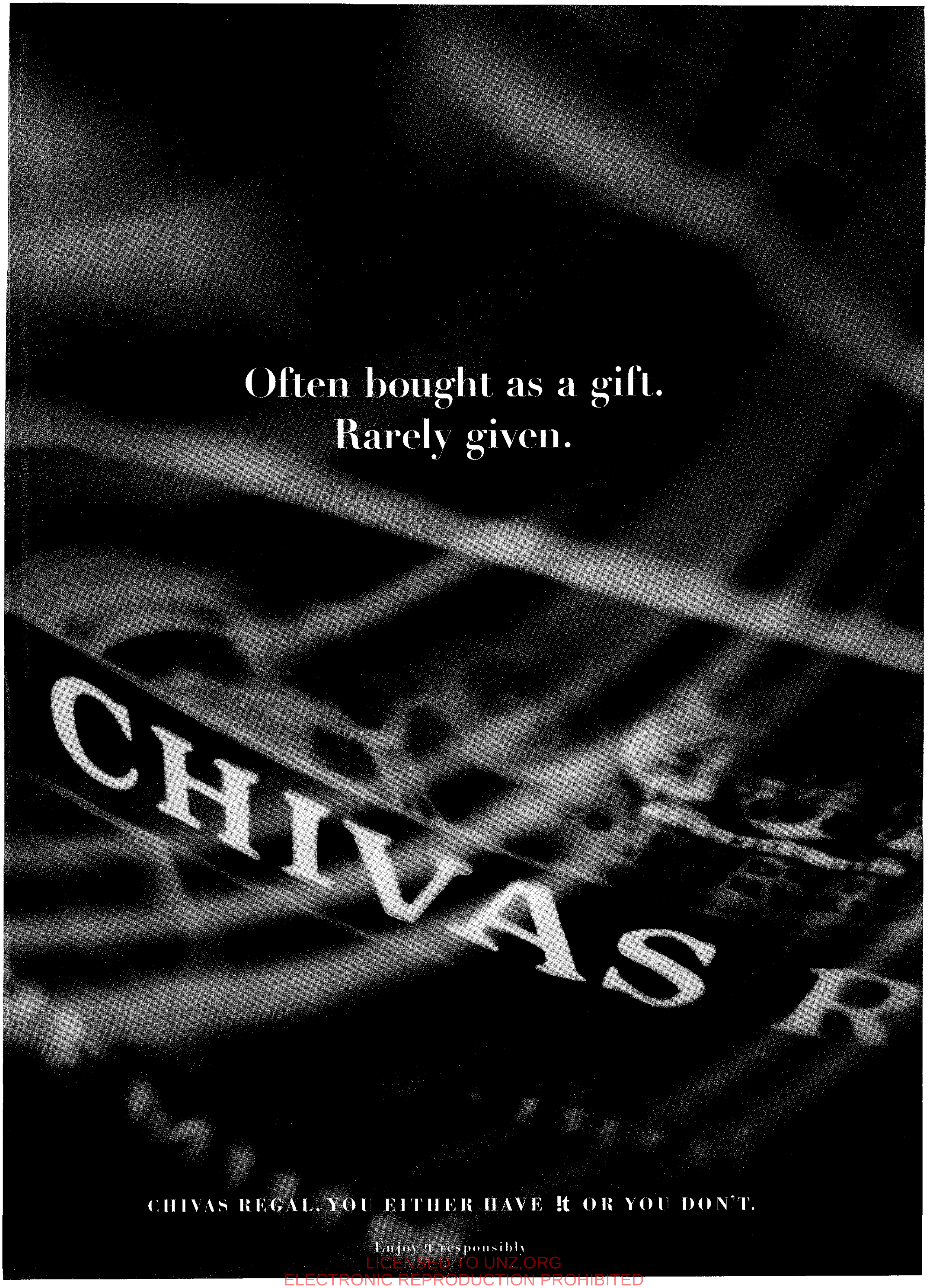
Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 11/23: Neil Finn & Dave Dobbyn. 11/24: Idina Menzel; Francis Dunnery. 11/27: Big Wreck. 11/28: Combustile Edison. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 11/24: Plastilina Mosh. 11/27: Richard Davies; Varnaline; the Beef & Dairy Show; Jerome Jerome. 11/29: Mogwai; Home. *161 Avenue A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. Dig the new, unscuzzy basement lounge. 11/24: Architectural Metaphors; Mammals of Zod. 11/25: Sweet Youth Fall. 11/27: Ultra Max; Delvic; Subcommittee. 11/28: Elan; Bullys; Shove It. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 11/23: Jimi Natale. 11/24: Scarlett Moore. 11/25: Ernie Williams & Wildcats. 11/26: Andy Aledort. 11/27: Pinetop Perkins; George Kilby Junior. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom at-


Often bought as a gift.
Rarely given.
CHIVAS R
CHIVAS REGAL. YOU EITHER HAVE it OR YOU DON'T.
Enjoy it responsibly

tendants to keep the stalls nice and, er, clean. *268 W. 47th St. (398-3800).*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 11/28: Spring Heeled Jack. *15 St. Marks Pl. (674-7959).*

Connolly's—Saturdays, hometown celt-punk faves Black 47 get midtown pogoing. *14 East 47th St. (867-3767).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 11/25: Cowboy Mouth; Getaway People. 11/27: Holly Cole. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the subbasement Old Office lounge. 11/24: Peter Applebaum; Joel Harrison; Cry Lazarus. 11/25: Fat Mama. 11/27: Ne Ne; Jazz Mandolin Project. 11/28: Belizbeha. 11/29: Rachel Z. 11/30: Hamiet Bluiett Telepathic Orchestra. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 11/24: Heather Hardy. 11/25: Jimmy Vivino & Catherine Russell All Star Jam. 11/26: Big Ed and the Sidepockets. 11/27–11/28: Bill Perry Band. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 11/27–11/28: Marshall Crenshaw. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 11/24: Dem Brooklyn Bums; Supla Zoo; Swingalicious. 12/21: Plush; Tower Recordings. 11/27: John Wesley Harding. 11/28: Skyrocket. 11/29: Lesion. 11/30: Ogans; Heater; Josh Brown. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 11/27: Vince Martell Band. 11/28: Blue Moon Boys. 11/29: Flying Neutrinos. 11/30: Western Caravan with Thirsty Dave. *375 Third Ave. at 27th St. (683-6500).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 11/24: Reggae Sound System; Stone Love. 11/25: Roots. 11/27: Fulanito. 11/28: Samba Nova; Manhattan All-Stars. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8 P.M., the Supper Club's house big-band swings with abandon. *240 W. 47th St. (921-1940).*

Tonic—11/29: Stephin Merritt. *107 Norfolk St. (358-7503). $.*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning midstage column by arriving early. 11/27–28: Hot Tuna. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 11/25, 11/27: From Good Homes. 11/28: Ominous Seapods; Jiggle That Handle. *161 Hudson St. (966-5244). $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30; $10 minimum. 11/24: Maria Schneider Jazz Orchestra. 11/25–11/28: Count Basie Orchestra. *315 W. 44th St. (581-3080).*

Blue Note—For his "Basses Loaded" series, Ray Brown gathers some of the biggest names in jazz to back his wall-shaking bass work. 11/24–11/26: Ray Brown, Oscar Peterson, Milt Jackson, and Gregory Hutchinson. 11/27–11/29: The Ray Brown Trio, with Diana Krall (see box, page 166). *131 W. 3rd St. (475-8592).*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 11/24–11/30: Randy Weston's African Rhythms. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., Irish guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. $10 minimum all nights. 11/24–11/29: Eric Reed Trio. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. 11/27: Lynne Arriale Trio. All shows at 5:30 P.M. *11 W. 53rd St. (708-0480).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 11/24–11/29: Victor Lewis Quintet. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. 11/25: Marc Ribot y Los Cubanos Postizos. 11/27: Avant-jazz MVP William Parker accompanies dancer Patricia Nicholson (who also happens to be his wife), on bass. 11/28: "Harriet Tubman," Melvin Gibbs; JT Lewis; Brandon Ross. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 11/24–11/29: Clark Terry Quintet. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

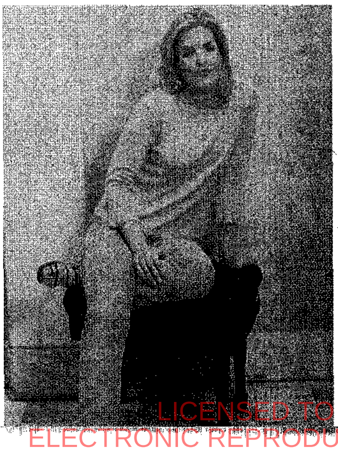
Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. Sundays: Pete Malinverni & Jody Sandhaus. Mondays: Emma Kemp. Tuesdays: Rosanna Vitro & David Haziltine. 11/23: Sol Yaged Combo. 11/24–11/28: Ken Peplowski; Howard Alden; Tom Melito. 11/30: Sol Yaged Combo. *126 W. 13th St. (924-5182).*

Talent

Song for Her Father

The first time singer-pianist Diana Krall played with Ray Brown, the bassist drove her to tears. "When I was 19, I earned a fellowship that gave me a week's worth of lessons with him down in Los Angeles," the Vancouver native recalls. "And about the second or third day he went into this whole thing about, 'What do you want to do with yourself? Are you going to be a serious musician?' I started sniffling and crying, and he just went on with his spiel like nothing unusual was happening." Now a seasoned 34, Krall has had ample time to take her former teacher's advice, put her formidable talents to use, and ascend the jazz heights—so much so that when Brown plays his two-week, star-dense "Basses Loaded" program at the Blue Note this month, Krall will bat cleanup with a three-night guest stint, November 27 through 29. As the youngest of Brown's guest stars—other nights include such titans as Oscar Peterson, Milt Jackson, and Dee Dee Bridgewater—Krall is well aware of her comparative rookie status. In fact, she appears to savor it. "Playing with Ray is still such an incredible thrill for me," enthuses the pianist, who's had just a handful of other opportunities to share a stage with her mentor. "In many ways I think of him as a second father."

ETHAN SMITH



Photograph courtesy of Impulse Records.

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tuesday-Thursday, shows at 9:30 P.M. Fri. and Sat., shows at 8,10, and midnight. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. Wednesdays, "Gemini Lounge," with the Sklar Brothers. 11/26–11/29: Caroline Rhea. 11/29: Judy Gold; Edie. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Catch a Rising Star—Chelsea's high-class variety showplace offer's sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St., (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. 11/23–11/29: Louie CK; Gregg Rogell; Mitch Fatel; Macio; Jim Norton. *117 MacDougal St. (254-3480).*

Comic Strip—*Probably the most expertly booked* club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. 11/25: Comedy Salsa. 11/27–11/28: Rich Francese, Tom Rhodes, & Jim David. Sun.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. *34 W. 22nd St. (367-9000).*

Luna Lounge—At Monday night's "Eating It," veterans of *The State* and *Saturday Night Live* turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the *Krofft Superstars* show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. 11/27–11/28: Melvin George; Ric Crom; Joey Vega; Rich Vos. *236 W. 78th St. (595-0850).*

Solo Arts Group—Ever Tuesday in December, Ahna Tessler presents the one-woman "Quilt Rock." *26 W. 17th St.. (479-0801). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Through December, Andrea Marcovicci. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—If the cabaret is a dimly lit confessional booth—in which its best performers establish simultaneous intimacy and decorum—Bobby Short is its high priest. The 74-year-old singer and pianist—whose full-throated take on the American songbook makes the tunes seem to leap from the composers' staves—is in, through November, for his annual run. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 p.m. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Photograph courtesy of Tropijazz Talent.

Performance

Wave On

At BAM's annual Jazz—The Next Wave program, timbal titan Tito Puente (pictured) shares a bill November 27 with conga king Giovanni Hidalgo, singularly swinging clarinetist Don Byron, and a bevy of other greats. (See "Concerts.")

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Danny's Skylight Room—$6–$15, plus $10 minimum. Through January: Blossom Dearie. 11/24, 11/27: Sharon Ruben. *346 W. 46th St. (265-8130).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Wednesdays through 12/9: Vicki Sue Robinson. Show starts at 8 P.M. 11/28, 12/4, 12/11, and 12/18: Tom Andersen. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9 P.M. Fri. and Sat., sets at 9 and 11 P.M. $30 cover; two-drink minimum. Tuesdays through 11/28: Judi Connelli. *363 W. 46th St. (586-0244).*

Michael's Pub—Julie Wilson's standing-room-only show has been extended into an open-ended run. Mondays, the New Orleans Funeral and Ragtime Orchestra plays for the 28th year running. Sets at 9 and 11 P.M. $25 cover, Tues.–Thurs.; $30 cover Fri.–Sat. $15 cover, Mon. $15 minimum all week. *The Park Restaurant, 109 E. 56th St. (758-2272).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Thurs. at 8:30; Fri.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $40 cover. Through 12/5: Karen Akers. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Fridays and Saturdays, John Malino's combo plays jazz standards (no cover). $12 minimum. Thursdays: Mark Nadler. $15, $12 minimum. *234 W. 44th St. (221-8444).*

Bars

9C—The unassuming neighborhood hang has buckled under the weight of Alphabet City saloon practice, changing its name from "Barcode" to the more efficient, if less imaginative, intersection-handle. Fortunately, all its charms are still intact: Fire-breathing bartenders, bluegrass, tipsy Pratt students, and—Monday nights—gritty electro-country star Greg Garing. *700 E. 9th St. (No Phone). $.*

Avenue B Social Club—Just down the street from Charlie Parker's old apartment, this cozy, two-floor joint is the perfect place to down a Brooklyn wheat beer and kick your feet up. The music—always free—ranges from excellent (pianist and downtown stalwart Matt Shipp is a regular) to the irritating (Unabomber look-alike Reverend Vince Anderson's Sunday-night sets are eminently skippable). But no matter who's on the bill, the jukebox is among the best in the city. *99 Ave. B, between 6th and 7th Sts. (982-2511). $.*

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar 6—Do you have to shave and peroxide your head to work here? Regardless, a well-stocked bar—poison and people. But $10 for a glass of top-shelf bourbon? *502 Sixth Ave., nr. 13th St. (645-2439).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker), and the French-café-style entertainment all make Ciel Rouge the perfect setting to pass a winter evening. If you get stuck standing at the bar, though, the half-Euro-trash, half-reverse-slumming-downtowner crowd might be a bringdown. *176 Seventh Ave., bet. 20th and 21st Sts. (929-5542).*

Dive Bar—Neither ultraglamorous nor off-puttingly grim, this most neighborly of Upper West Side pubs caters to regular, working folks who want to drink some fine beer, eat some greasy grub, and generally avoid hipsters, yuppies, and all other species of New York exotica. *732 Amsterdam Ave., at 96th St. (749-4658).*

Dusk of Miami—Known until recently as Dusk of London, this low-key Chelsea lounge effected its identity makeover primarily by adding a row of fish tanks (complete with blue plastic Shamus) behind the bar and a lighter shade of paint on the walls. Intact are the beyond-eclectic clientele (a recent Wednesday saw an out-of-town businessman licking the vinyl-catsuited backside of his "companion" on a front-and-center banquette as an entire indoor-soccer team traipsed in for a post-game drink) and the one-way mirrors that allow customers using the rest rooms to keep a disconcerted eye on the action at the bar. *147 W. 24th St. (924-4490).*

kids

Flicks...Flocks...Falloons...

Children's Events

Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

Up in the Air—Look for three new balloons: Babe, Dexter, and Maurice Sendak's Wild Thing—as well as a bunch of new floats and falloons (float-and-balloon combos)—at the **72ND MACY'S THANKSGIVING DAY PARADE**. The parade, on Nov. 26, starts from 72nd St. and Central Park West at 9 A.M. sharp, finishing up at noon at Herald Square. Crowds begin to form around 7 A.M. Gather at the un-televised Inflation Eve the night before (from 6 to 11 P.M.) when formless pieces of fabric have cartoon life miraculously breathed into them. Entrances are on the east side of Columbus Ave. at 79th St. and the west side of Central Park West in front of the steps of the American Museum of Natural History. For further information about either free event, call 494-4495.●●

On Board—If there's a bigger miniature train exhibit somewhere on the planet we haven't yet seen it (see photo). ***The Station at Citicorp Center*** in the **CITICORP CENTER ATRIUM** will be open for visitors to look, free of charge, through 1/2. Mondays through Saturdays 10 to 6, and Sundays noon to 5. Closed Thanksgiving Day, Christmas Day, and New Year's Day. (53rd St. at Lexington Ave.)●

Demythologized—"Harvest Ceremony: Beyond the Thanksgiving Myth" takes the point of view of an American Indian girl living in New York City; through her experiences audiences get a fresh perspective on a tradition some Native Americans honor with a day of mourning and fasting. 11/27–11/29 at noon, 1:30, and 3. Auditorium, George Gustav Heye Center, **NATIONAL MUSEUM OF THE AMERICAN INDIAN**, 1 Bowling Green. Admission to the museum and play is free. ●●

Silent Treatment—Beginning a third season of "Reel to Real," cinematic events leading into live ones, "Keaton Capers" transforms Lincoln Center's **WALTER READE THEATER** into a Vaudeville Movie Palace when Rick Benjamin and his twelve-piece Paragon Ragtime Orchestra accompany two uproariously funny Buster Keaton comedies—*The Blacksmith* and *Cops*—as they were originally scored, then get the audience singing and dancing along to seasonal classics like "The Snowball Club." 11/28 at 11:30 A.M., repeated at 2. Walter Reade Cinema, 70 Lincoln Center Plaza (875-5375; www.lincolncenter. org.). Tickets are $10, $6 for children.●

Golden Goose—In *Grimm Tales,* several folktales—familiar and not so— are performed by London's Young Vic Theatre Company in the round. The tales are told in their earliest—limb-lopping and grandma-gulping—versions. Recommended for children ages 6 and up. Through 1/3. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10–$25.

Sugarplum Fairies—Feast the ears and eyes of small children on "George Balanchine's *The Nutcracker,*" danced by the **NEW YORK CITY BALLET**. 11/27–1/3/99; $10–$80; for an additional $20, ticket-holders can have a holiday photo taken with a character from the ballet. For tickets and information, call 870-5570.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Big Little Top—In **BIG APPLE CIRCUS**'s show *Happy On!,* legendary British ringmaster Norman Barrett ushers in his own delightfully absurd budgerigar act. The circus tent is pitched at Damrosch Park at Lincoln Center (307-4100) through 1/10. Tickets are $12–$58.

Ariel's Bubbles—The Little Mermaid's underwater escapades lend themselves especially well to Disney's now-familiar routine of repackaging its animated blockbusters for the ice. 11/24–11/30 at **CONTINENTAL AIRLINES ARENA**, 50 Route 120, East Rutherford, New Jersey. For tickets, call 212-307-7171. (Bring a new, unwrapped toy to donate to Toys for Tots.) $13.50–$40.●

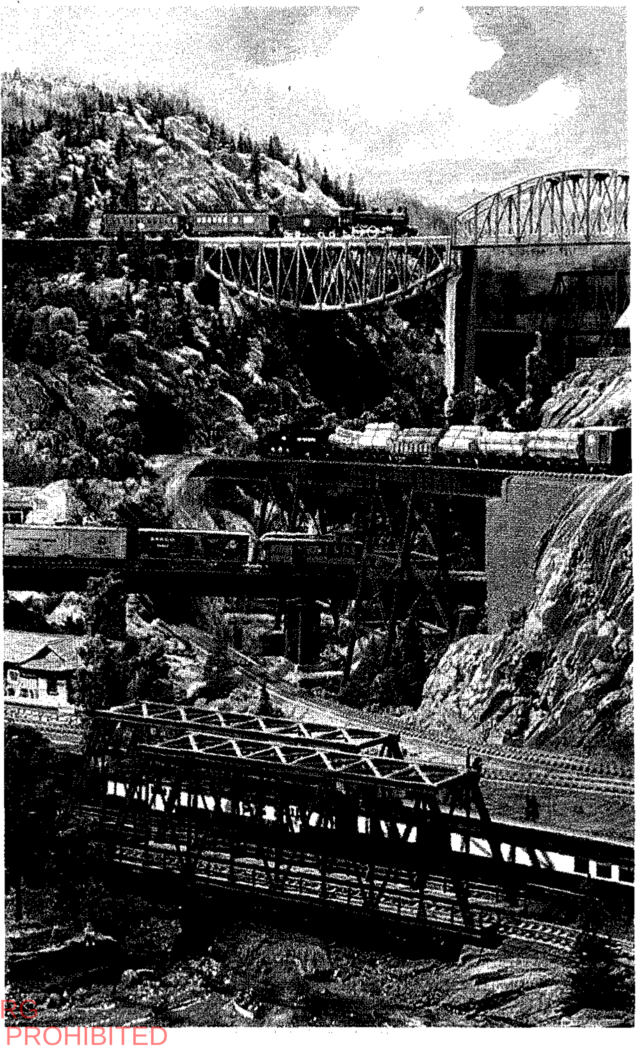
Holiday Stage—Six sheep, three camels, two donkeys, and a Norwegian reindeer have set up housekeeping in midtown Manhattan for cameo appearances in the ever-popular **RADIO CITY MUSIC HALL** Christmas Spectacular. Through 1/3/99 (five Spanish-language performances are given 1/1–1/3). Sixth Ave. at 50th St. (247-4777 for information; 307-1000 for tickets); $27–$72. Kenny Rogers appears in a new musical he co-wrote called *Christmas From the Heart,* with a dozen original songs—some of which you may have heard lately on the radio. **BEACON THEATER**, Broadway at 74th St. (307-7171). 11/18–1/3/99; $19–$69. Roger Daltry stars as Ebenezer Scrooge in a musical adaptation of Charles Dickens's *A Christmas Carol.* The production boasts the largest theatrical set ever. 11/27–12/27. **MADISON SQUARE GARDEN**, 2 Pennsylvania Plaza (307-7171). $19–$58.

Global Warming—Puppeteer Stephanie D'Abruzzo—from Jim Henson Company—introduces puppets from "The Wubbulous World of Dr. Seuss" and shares some of their secrets. Afterward, six international children's programs at **THE MUSEUM OF TELEVISION AND RADIO**'s Seventh Annual International Children's Television Festival take up the theme of mischief-making. Intended for an audience of 5-to-10-year-old children, all festival programs are either in English, dubbed in English, or wordless. 11/21 and 11/22. The festival runs weekends through 12/13. 25 W. 52nd St. (621-6000). Free with admission to the museum; suggested donation $6, $4 for seniors and students, $3 for children under 13.●

She Won't Grow Up—Two-time Olympic gymnast Cathy Rigby returns to Broadway as the lead in the 1902 classic *Peter Pan*—for the third time. Through 1/3. **MARQUEE THEATRE**, 1535 Broadway, bet. 45th and 46th Sts. (307-4100). $25–$75.

Installation
All Aboard!

Every year for the past decade, Broadway set designer Clarke Dunham and his wife, Barbara, have unleashed a shared passion for miniature trains on passers-by in the Citicorp Center Atrium. No charge to gape in bewilderment as more than 25 tiny trains negotiate nearly a thousand feet of track on a seasonal tour through the hills and valleys of a vaguely remembered landscape—including billboards, bulldozers, ferris wheels, and frozen ponds covered with skaters. See listings for details.



Photograph courtesy of Clark Dunum.

in concert

André Previn conducts the Philharmonic

Photograph by Paul Kolnik.

Previews

Winter's First Snowfall

Now in its fiftieth year, the New York City Ballet is reveling in its past, starting off on November 27 with an all-time favorite, Balanchine's *The Nutcracker.* The rest of the season will highlight other works by Balanchine along with works by Robbins, Martins, and other greats—100 ballets in all.

Classical Music

Tuesday, November 24

Karen Gomyo, Violin, and Albert Tiu, Piano—Perform works by Beethoven, Prokofiev, Janácek, Tchaikovsky, and Wieniawski. *92nd St. Y, Lexington Ave. at 92nd St. (996-1100), at 8; $15–$20.*

Students of the American Brass Quintet—Juilliard brass students perform works by Ewazen, Ewald, Previn, and others. *Alice Tully Hall, Lincoln Center (721-6500), at 8; free.*

Wednesday, November 25

New York Philharmonic—Performs Druckman's *Aureole,* Mozart's violin concerto No. 3 with soloist Pamela Frank, and Dvorák's Symphony No. 7. André Previn, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Thursday, November 26

Bargemusic—Performs a program of Gershwin songs in celebration of the composer's centennial, with vocalist Mary Cleere Haran, pianist Richard Rodney Bennett, and bassist Linc Milliman. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$25.*

Friday, November 27

New York Philharmonic—See 11/25.

Saturday, November 28

New York Philharmonic—Performs Kodály's Serenade, with violinist Yoko Yakebe and violist Dorian Rence, and Dvorák's Symphony No. 7. *Avery Fisher Hall, Lincoln Center (721-6500), at 2; $14–$73.*

New York Philharmonic—See 11/25.

Alicia de Larrocha, Piano—Performs Chopin's Nocturne in B, Barcarolle in F-sharp, Berceuse in D-flat, and Polonaise-Fantaisie in A-flat. *92nd St. Y, Lexington Ave. at 92nd St. (996-1100), at 8; $35.*

Sunday, November 29

New England Symphonic Ensemble—Performs Handel's *Messiah,* with the AOL Culturefinder Chorus and the Bethel College Choral Union. John Rutter, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $16–$65.*

New England Symphonic Ensemble—Performs Bass's *A Feast of Carols* and Boccherini's *Villancicos,* Jonathan Griffith, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8:30; $16–$65.*

Eight Strings and a Whistle—Flutist Susanne Gilchrest, violist Ina Litera, and cellist Matthew Goeke perform Bach's Trio Sonata, Roussel's Trio, Nessler's *Les Poissons Magiques,* and other works. *St. Peter's Church, 346 W. 20th St. (691-6263), at 4; $10.*

Bargemusic—See 11/26, at 4.

John Mercurio, Tenor—Performs Italian, French, and English songs and arias, with pianist Gildo DiNunzi and cellist Avron Coleman. *Merkin Hall, 129 W. 67th St. (501-3330), at 3; $20.*

Guy Livingston, Piano, and Mami Rice, Vocalist—Perform a program of songs by Goldschneider, Reynolds, Zawinul, and others, inspired by the five boroughs of New York. *Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672), at 3; free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Opera

Metropolitan Opera—Performs Mozart's *Le Nozze di Figaro,* 11/24 and 11/28 at 8; Puccini's *La Bohème,* 11/25 at 8 and 11/28 at 1:30; and Verdi's *La Traviata,* 11/27 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

Dance

New York City Ballet—Performs Balanchine's version of Tchaikovsky's *The Nutcracker,* 11/27 at 8, 11/28 at 2 and 8, and 11/29 at 1 and 5. *New York State Theater, Lincoln Center (870-5570); $10–$80.*

Jazz Tap Ensemble—Performs the New York premieres of a new work by Gregory Hines, and *Noche,* a dance-video performance by Lynn Dally, Dennis Diamond, and Jerry Kalaf, 11/24, 11/25, 11/27, and 11/28 at 8; 11/27 and 11/28 at 2:30 and 8; and 11/29 at 2:30 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Kim Itoh & the Glorious Future—Performs *Dead and Alive—Body on the Borderline,* a piece exploring the fine line between life and death, 11/27 and 11/28 at 8, and 11/29 at 3. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Movement Research—Christina Svane, Anne Aronov, and Ellen Webb perform an improvisational work based on current events, as part of the 1998 Improvisation Festival/NY, 11/30 at 8. *Judson Church, 55 Washington Square So. (477-6635); free.*

Junior "Gabu" Wedderburn and Ancient Vibrations—Perform *Ba'amyard,* a multimedia piece based on Jamaican folk rituals, 11/23 at 9:30 and 11/24 at 8:30. *St. Mark's Church, 131 E. 10th St. (674-8194); $12.*

Shadowbox—Presents a multimedia work of the same name, combining modern dance, break-dancing, and improvisation, performed in front of video projections, 11/25 and 11/27–11/29 at 7:30. *La Mama E.T.C., 74A E. 4th St. (475-7710); $12.*

Jazz

BAM Next Wave Festival—Performances by Puente and Percussion, led by Tito Puente; Six Musicians, led by Don Byron; and the Foreign Affair Trio, led by Hector Martignon, 11/27 at 7:30. *Opera House, Brooklyn Academy of Music (718-636-4100); $15–$35.*

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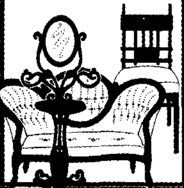

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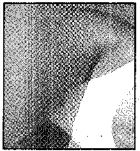

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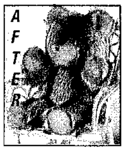

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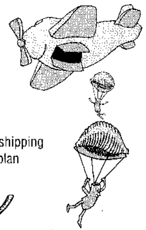

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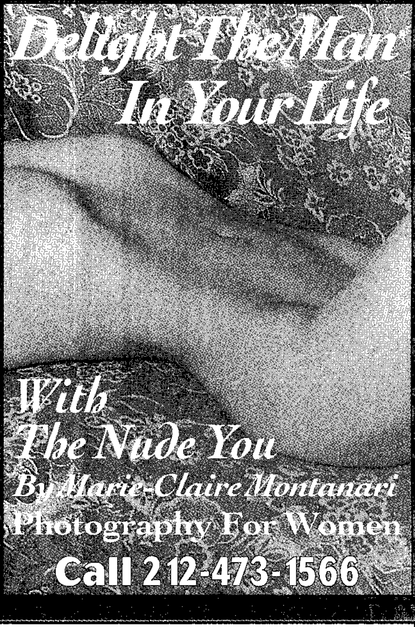

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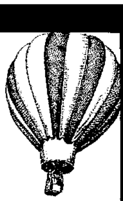

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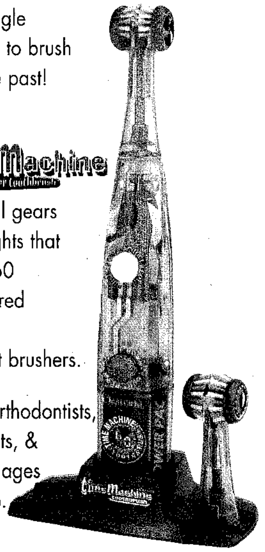

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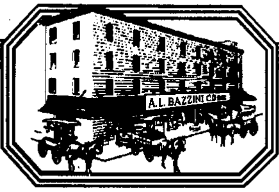
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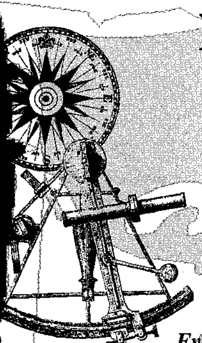

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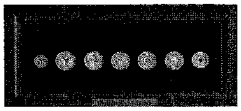

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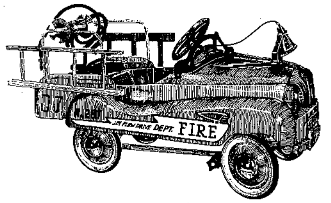

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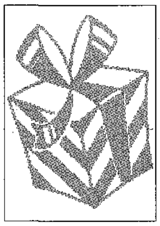

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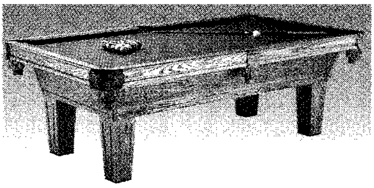

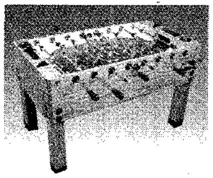

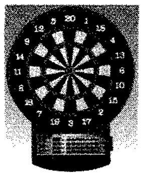

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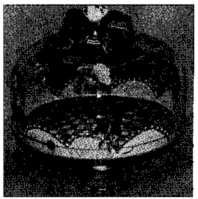

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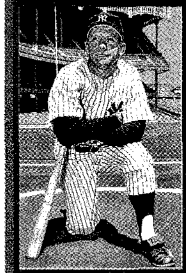

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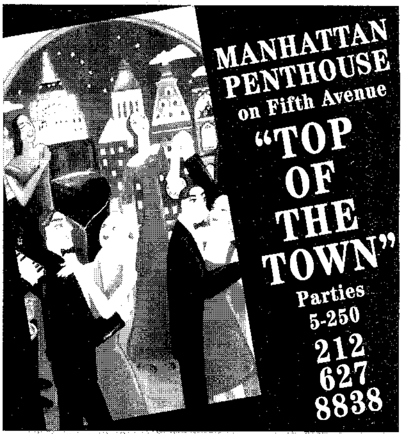

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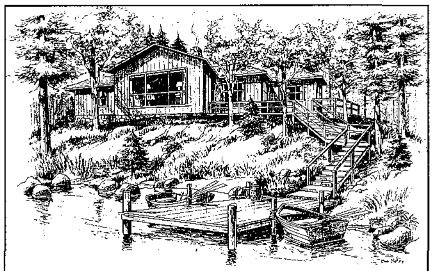

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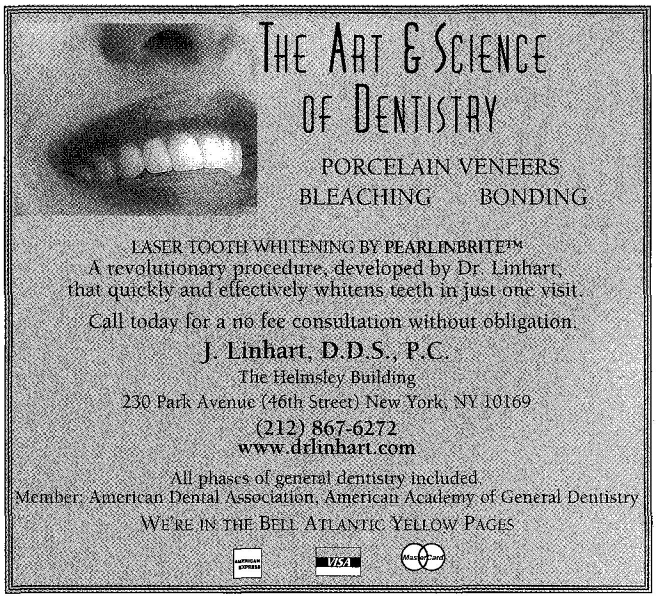

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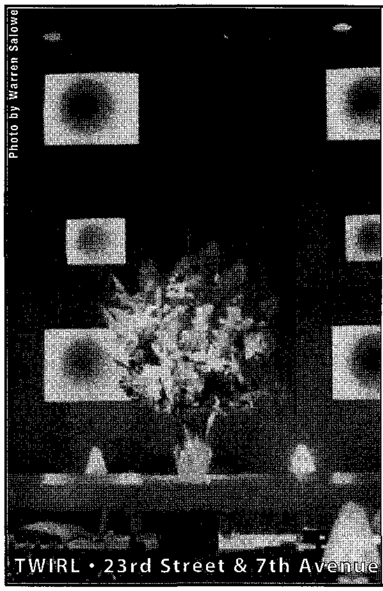

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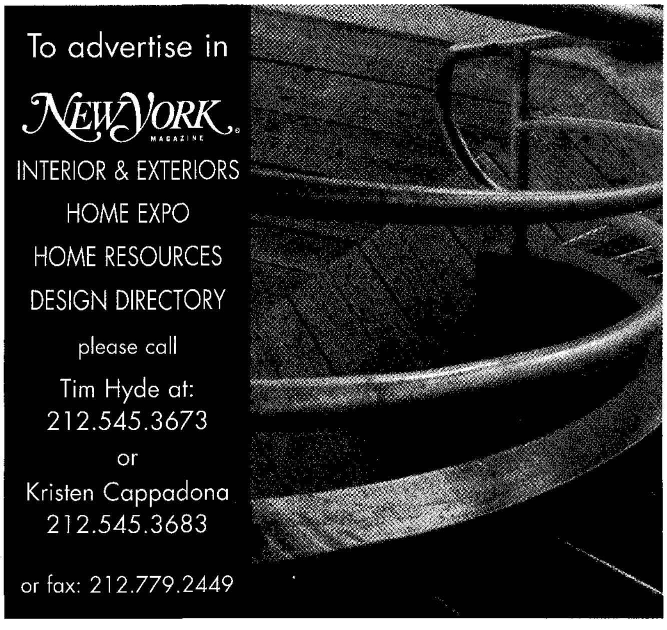

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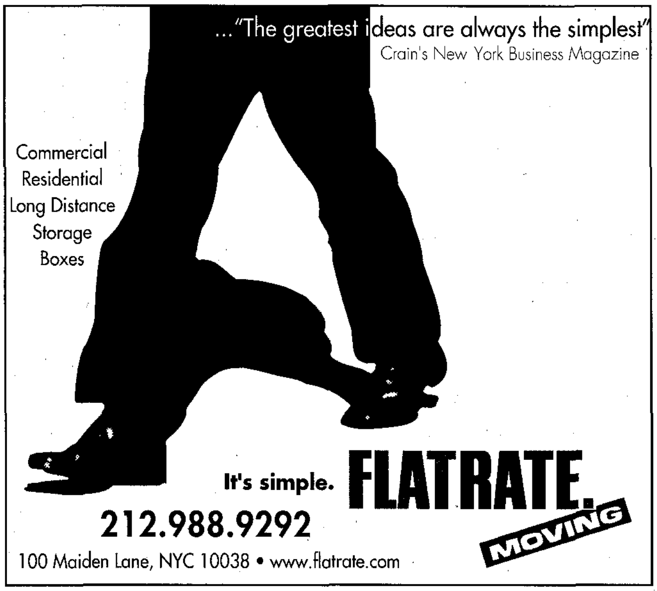
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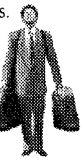

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Give Yourself The Gift—Of a life partner this season. You're a gentleman who, like me, is ready to give and receive the kind of intimacy and commitment it takes to make a long-term relationship work. "We" will be a self-aware, psychologically-minded, warm, generous, funny, intelligent, down-to-earth, sexy and loving couple. We are personally and professionally successful. I'm Jewish, 47, a leggy 5'9", well-toned 140 lbs, with a glowing radiance that's sexy and sensuous inside and out. Tell me about yourself: your emotional side. Your photo will complete the picture. 6217 ✉

Bright, Successful—Wall Street professional, Jewish male, divorced, 38. Enjoys people, fine dining, art, travel. Seeks attractive and intelligent female partner, 30-40. Note/photo a plus. 6227✉

If You Love—Eating well, music, art, city living, languages and humor, perhaps you're my mate. I'm 6'1" (male), hard-working, divorced, a vigorous 58 and quite presentable. You're Asian-American, warm, smart, graceful and full of life. Photo and nonsmoker a must. 6291 ✉

Jump Start Your Heart—With a communicative, cerebral, Ivy MD/PhD/inventor, an incurably romantic Renaissance man, more than okay looks, trim frame, 5'10", funny, 43. Passion for life, fitness, travel, laughter. Seeks bright woman under 37, with generous spirit, heart. Phone/photo a must. 6288 ✉ ☎

Can Dreams, Fairy Tales Come True?—Why not? Cinderella found her Prince Charming. Have you? Good men are hard to find, good women harder. Only the best, highly selective, quality woman should respond. I, too, am highly selective, divorced, very successful, romantic, passionate, tall, athletic, good-looking, with the rare quality to treat a woman like a woman and make her feel like one. Looking for one special woman in her 40s, to do for me what I can do for her. Recent photo/home number appreciated; will be happy to exchange photo. 6266 ✉

A Real Find—Blue-eyed blond, Italian, 39, 5'6", beautiful professional woman with bubbly personality - athletic, sensual and sincere, with lust for laughter. Seeks best friend for life with similar high marks. Knicks fan a plus. Note/photo. 6216✉☎

Dyke Of My Dreams, Where Are You?—Fun-loving, accomplished white professional, at 50, seeks courting and romance with spunky, nonsmoking, successful, baggage-free woman of substance. Note of introduction/recent photo, please. 6246 ✉

Seeking My Soul Mate—Single Jewish man, boyish-looking 40, warm, sentimental and playful, seeks a smart, spirited woman for lasting romance. Pleasures range from the serious (opera, linguistics, philosophy) to the pedestrian (well, I love to walk) to the downright silly (no confessions in print). Will take an average or Rubenesque build over the "waif" look any day, but a kind and generous spirit is the only sine qua non. Photo appreciated (not required). 6277 ✉ ☎

Vivacious, Pretty, Warm—Jewish female, 36, LI, seeks tall, sincere Jewish professional male, with/without children, who appreciates a ready-made family and a wonderful woman for a best friend. 6211✉☎

Above Par On And Off The Course—Blond, blue-eyed Jewish professional, 39, slim and vivacious, seeks warmhearted, spirited, jeans-to-tuxedo kind of guy, passionate about travel, country/city life and the arts. Make me laugh as we work towards sinking a lifetime putt. Letter/photo preferred. 6257 ✉ ☎

Woman Of Substance—Beautiful, brown-eyed blond seeking man of substance for "happily ever after". Sincere, sexy and slender lady, multilingual, very accomplished professional (grad school and European schools), 40ish, independent yet traditional, with home in northern NJ suburb. Searching for best friend to share life, travel, keeping fit and family. Seeking an emotionally and financially secure man, attractive, successful, cosmopolitan, MD/MBA JD, Catholic/Wasp, mid 30s-early 40s. Special affinity for men who like to dance, work smart and play hard - serious men with a sense of humor. No smoking/drugs/games. Note/photo a must. Will reciprocate. 6253 ✉

Seeking A Refined And High-Spirited—Corporate/professional with serious cerebral horsepower to keep pace with a 42-year blond, 5'11", glamour industry executive whose passions include missing nothing this city proclaims "new", and the desire to shut it all out on occasion for serious bouts of reading together, red wine, red meat, the occasional bourbon or a strong pot of tea. Gallantry counts for much, as does polish. Ruggedly handsome looks will win considerable favor, but homespun sensibilities and values will win out. Please have a strong understanding of knowing how you want to live Part II of your life as half of a dashing and extraordinary couple. Tell me about it. Photo appreciated. 6245 ✉

Thin, Beautiful Pediatrician, Chinese—Manhattanite, 32, 5'7", 100 lbs, warm, passionate, open-minded, spiritual and accomplished. Loves classical music, opera, film, refined quiet dining, working out, skiing, tennis, the beach. Seeks tall, handsome Caucasian male, 35-42, intelligent, sophisticated, confident, athletic, open- and commitment-minded, sincere, generous and extremely successful - for best friend, soul mate, companion, possible marriage and family. 6214 ✉ ☎

Very Intelligent, Romantic Partner—Honest, handsome, educated, successful white male, 49, 6'3", 225 lbs. Spiritual, warm, safe, sensual soul. Loves passionate relationship - creative, kind, willing to trust, good mind, honest, sweet, sensitive Soul Mate. Seeks intelligent, remarkable, wonderful, beautiful, tall, educated, statuesque woman of grace and taste, willing to trust, desiring intimacy, longing to maintain a healthy relationship and possessing passionate attributes and lustful desires. Note/photo. 6229 ✉

Gorgeous "Movie Star" Looks—30, self-made busines owner, childless, world-traveled, sweet, charming, well-bred and beautiful. I seek a highly successful (financially and powerfully), well-traveled, self-made man with integrity, character, who is highly selective and loves challenges. E-mail VixenVogue@aol.com. Photo. 6276 ✉

First Encounters With This Stylish—Brown-eyed, beautiful Jewish girl will capture your heart forever. Me: 5'7", 40, sensuous figure, successful ad exec - desire balance of exciting adventures and stay-at-home pleasures. You: 38-48, professional, handsome, sense of humor, looking for romance and commitment. Note/photo/phone. 6272 ✉ ☎

Sophisticated Auburn-Haired Widow—Christian, Ivy degrees, business acumen, the right clubs, international residences, invites you, legally single gentleman, 50-60 years, with superior education, musical awareness, an intact securities portfolio and a sense of the finer things in life, including art and antiques, to join me at "Die Fledermaus", New Year's Eve 1998, Met Opera, center orchestra seats - and to explore the possibility of a further relationship. Answers only from (212), (914), (203), or from one of the twelve Euro countries, please. 6280 ✉

Tired Of The Imitations—Looking for the real thing. Is it unfair to want an attractive, thin, charitable, kind, single Jewish female under 32? I am a Jewish male, 35, 5'11", handsome, physically fit and financially secure; enjoys travel, arts, music... Photo/note/phone, please. 6263✉

I Am: Bright, Pretty, Petite, Witty—Caring, seriously playful. You: 62-68, fit male, romantic, decisive, successful, intelligent, sense of humor/style. We: share a trusting relationship, friendship, love, laughter, Central Park/NYC's arts and leisures, travel, candlelight dinners, cozy evenings at home, each other. 6279 ✉☎

Cute Enough Guy To Say—I've never been thrown out of bed. 39, with a sense of humor and a major zest for life, I am a successful business owner and the happiest person (I'm having a ball) I know... It's just that I haven't said "I love you" for about three years and wouldn't mind saying it again. Social drinker but I'm tired of the bar/singles scene. I'm looking for that "one" female, 26-36, whom I am attracted to - and would love to start a long-lasting relationship. If you are a fun-loving, successful, free-spirited, independent, beautiful (in and out) woman with a touch of class, look me up. Note/phone/photo would help. 6243 ✉☎

Are We A Match?—Attractive, spunky, bright, warm blond woman, 30s, looking for a man, 35-45, who is adventurous, kind, successful, ambitious, well-educated and fun. If you have an optimistic view on life and are marriage/family-minded, I'd love to hear from you. 6241 ✉ ☎

Beautiful Young Angel—For a mature, distinguished world citizen of high traditional values. She is prominent and captivating, a world traveler and international attorney, based in New York and Washington, in her mid 30s, slender, graceful figure and refined tastes. 6233 ✉

Island Beauty—Mature young woman, 5'7", slim, toned, statuesque, warm, supportive, unpretentious, independent and very secure, seeks mature "young" man - well-traveled, very open-minded, self-confident, who loves to laugh. Someone who feels that physical attraction is just as important as mental stimulation. 6242 ✉☎

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Going My Way?...—In search of successful, tall, handsome, athletic, professional male ski partner who is available to share the long treks to the north country. Please be 46-52, unattached, exciting, and possibly passing through "Albany". Hurry! Call or write - will exchange photos and you won't be sorry. The snow is on the mountain and I'm strapping on my boards! 6219 ✉ ☎

Sleeping In Huntington—6', light hair, light eyes, professional man - 40s, athletic. Enjoy travel, dining out, fireplace evenings...and love life. Looking for happy, professional, sincere woman, at least 5'3", slender, who wants to enjoy life. Note/photo. 6265 ✉

Attractive Chinese Lady—46, warm, fit, seeks sincere, secure man for serious relationship. 6232 ✉

Definitely Worth Meeting!—Very attractive, 38, size 6, truly great woman looking for a 35-45, truly great man to dance with, explore NYC with, escape NYC with. Please be exciting, confident, really smart and really handsome. Photo/note. 6228 ✉

Terrific Guy—Jewish, 29, athletic, adventurous and successful, seeking warm, smart and sexy woman for friendship and romance. Photo helps. 6274 ✉☎

Seeking Best Friend/Lover—Very pretty, 38 , 5'7", fit, Jewish. Enjoys nature, animals, travel, the arts. Giving and creative. Looking for an honest, affectionate gentleman. Note/photo. 6237 ✉

A Real Winner—In every way. Energetic, playful, 37, warm, personable, athletic, successful, Gentile, healthminded lady; depth, character, inner/outer beauty, passion for life seek soulmate/mensch 33-43; secure, any religion, for committed, caring relationship with lots of cuddles. Recent photo/note/phone. 6286 ✉

Pretty Young Lawyer—59, northern New Jersey. Needs to dance more (for fun would be good, for keeps would be great!). Are you a loving, nonsmoking man who can help? 6289 ✉

Handsome, Athletic, Fit—Math professor, young-looking 42, 5'8", Jewish, nonsmoker, warm, caring, witty, fun-loving mensch - enjoys tennis, sports, working/dining out, NY culture. Seeks intelligent, attractive, kindhearted Jewish professional, 30s, similar interests, for lasting relationship. Note/photo. 6262 ✉

University Professor—50s, muscular, chiseled features, seeks right-of-center, high-heeled woman. Photo, please. 6230 ✉

Successful, Adventurous, Playful—Fun-loving, very athletic, 40ish Jewish woman looking for true love and friendship. Seeks loving, kind, handsome, funny, athletic, well-traveled, financially and emotionally secure male, 38-50. Note/photo. 6259 ✉

Sultry-Voiced, Blue-Eyed Brunette—Very pretty, petite, well-toned, warm and witty, Jewish, 37. Accomplished skier, cyclist, well-read, arts patron. Seeks romantic, introspective, cerebral, athletic man for lasting love. 6218 ✉☎

Tall, Beautiful Blond—Blue-eyed attorney seeks tall, smart, handsome male counterpart, 35-59. Christian/Catholic faith a plus. Note/phone/photo appreciated. 6188 ✉

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Best Of British—Or extraordinary American male, 30-40, sought by sexy, voluptuous, wealthy 31-year-old blond, for a passionate life. Note/photo a must. 6249 ✉

Beautiful, Intelligent—Fit and fun woman, 37, searching for a man with a sense of humor, who can be my best friend, to start a lifetime conversation. Photo/phone/note. 6258 ✉

Nice Lady Seeks Kind Man—(45-60) with good values, ready for full-time relationship. 6212 ✉

Cute, Petite, Independent—Avid skier and bicyclist seeks nice guy, 38-55. Phone/note. 6204 ✉

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Rob Petri—Cute/tall/slim, MS/JD, 40s, seeks sexy Laura to adore. 6267 ✉

Warm Heart For Cold Nights—Single, white Christian female, 31, 5'2", is ready to make a difference in your world. Easy-going, full of life, attractive, ample woman with lots of love. Educated, financially secure, independent. Enjoys time together, quiet evenings, strolls on the beach, theater. Seeks single white male, 30-40, for fun, travel and adventure. 6278 ✉☎

The Wasp You've Been Looking For—Very handsome dentist, unbelievably young-looking 42, slim and in excellent shape, with blue eyes. You will find me to be kind, honest, easygoing and stable, with a good sense of humor. Seeking the right girl - who is intelligent, slim and under 42, for fun and future. Please respond with photo. 6225 ✉

German-Speaking Woman Sought—By NYC attorney, 40, Ivy League grad, with warm heart and good sense of humor. Must be native speaker, tall (5'5") ...28-38. Note/phone/photo. 6207 ✉

Gay Renaissance Man—Successful, 30. Sexy, 5'10", blond, blue, healthy, lean swimmer's build. Likes antiques, country weekends, laughing, cuddling. Seeks caring loving relationship. Photo/letter appreciated. POB 3201, NYC 10163

Great Catch—Attractive (some say cute), petite, blue/green-eyed brunette, 26, looking for a nice, attractive Jewish guy (26-low 30s) to enjoy the city, lots of fun, romance and more! Photo a must. 6209 ✉

Complete This Picture—White, Jewish professional female, 48, lives NJ/close to NYC, seeking one Jewish professional man, nonsmoker, 45-55, for friendship, dating and hopefully more. Note/photo appreciated. 6200 ✉

True Gentleman—Handsome, successful, romantic, fun-loving, in great shape, Catholic, 42, 6', 178, seeks attractive, fit, warm, wonderful, wise woman to woo and wed. Note/photo necessary. 6221 ✉

Dance Partner Wanted—Dynamic redhead, 55, Jewish, not religious - seeks soul mate, 50-60, to share the arts, romantic dinners, for caring and sharing relationship. 6250 ✉☎

Christmas?—Voluptuous, sexy, over-50 widow desires younger NY man. 6275 ✉

Classical Pianist—Age 60, hit with arthritis in hands, depressed, needs attractive female for understanding, compassion and friendship. I am average-looking, 5'7 1/2", medium build, talented, intelligent, sensitive, with a good sense of humor. If you need to be needed and appreciated, please write. Note and photo, please. 6231 ✉

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Handsome, Successful, Witty—Worldly male entrepreneur, athletic, sincere, seeks beautiful inside and out, sensual, smart female who loves to laugh, up to 5'6", between 30 and 45 or so, for the good life, as best friend/lover. Recent full-length photo/note/phone. 6269 ✉☎

CT Shoreline—An invitation to meet and share life, love and fun moments. Attractive, petite, active professional female seeks exceptional, accomplished, youthful, fit and active, stable, single white male, strong, caring, 53-63. Love music, opera, arts, travel. 6239 ✉☎

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 6284 ✉

Wanted: Instant Family—Pretty Asian-Latin female, 40ish, with a perfect heart, seeks attractive, tall 40ish male. Note/photo/phone. 6248 ✉☎

Adventure, Humor, Intellect—Share all with pretty, slim, accomplished woman. You are 49 plus, Jewish, fit, funny, caring, enjoy life, sports, the outdoors. I'd love to meet you. Note/photo. 6270 ✉

Knockout!—Divorced white female, surplus beauty, brains, heart and humor. Seeks man of style and substance, sharp wit and warm heart. 6255 ✉☎

Quality Seeks Quality...—Handsome blond male, 33, 5'10", Ivy-educated businessman, seeks never-married, fit, intelligent woman, 24-30, for serious relationship. Christian background only. You must be stable, in the NYC area, and most of all, unattached. If you like a man who knows what he wants, we might be compatible. 6236 ✉☎

Handsome MD, Jewish, 53—Loves life. Am warm, affectionate, caring, with great sense of humor. Seeks a lovely lady (Jewish, Italian, Latin), 39-49, with similar attributes, to bring out the best in each other. Note/reply with photo only. 6206 ✉

Loving, Caring, Devoted—Highly successful woman, late 50s, seeks brilliant, athletic, loving man for committed relationship. 6244 ✉

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NYMessage

Young Woman—Seeks healthy, 5'8"plus, 35-50, single male to father child. 6273✉

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NYMessage
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Tall, Handsome, Charming—Gentleman, 46, intuitive, witty, perceptive, pinstriped, fit and Jewish, who loves ballet and jazz, seeks relationship with beautiful, bright, upscale, personable, fascinating, available, athletic, very fit woman with great legs, 35-50. Photo. 6256 ✉ ☎

Casually Elegant—Pretty, shapely, spirited, warm, witty, professional Jewish woman seeks tall, fit, upbeat professional - nonsmoking man, 52-62. 6268 ✉

Lovely Literate Lady—Sparkling eyes, great smile, sensuous, seeks intelligent, evolved Jewish gent of integrity, wit, warmth, passion, to share love of life, the arts, each other. 50s-60s. Photo. 6203 ✉

Attractive, Intelligent Woman—36, kind, down-to-earth, fun-loving and sensual, with easy laugh. Desires sincere Jewish male, 38-50, who values family and friends. Note/photo, please. 6261 ✉

Are You Seeking—Warmth, fun, togetherness and commitment? Then this handsome, slim, 59-year-old, youthful, financially and emotionally secure, single Italian professional and businessman would love to meet you. I am strongly attracted to a warm, funny, sincere lady with natural good looks and charms. Let's share all the good things life has to offer. Religion unimportant. Honesty and commitment very important. Photo a must. 6226 ✉

Shy But Sincere—Professional female, 54, loves music, ballroom dancing, bicycling, the beach and the water. Seeks male companion, 50-59, intelligent, self-sufficient, unpretentious, to walk, talk and laugh with. Note, please. 6281✉

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Rare Treasure In NJ—Stunning, upbeat, professional Jewish woman seeking an affectionate gentleman, 60ish, with strong family values, who is eager for romance and an exceptional partner to share his life. Classical music, movies and golf a plus. Note/photo. 6264 ✉

Pretty, Petite Blond—Fit, upbeat, bright actress/singer/writer in 30s, seeks handsome, fun, accomplished single male, 30s-40s. Note/photo. 6260 ✉

Come To LI—And meet a single, white, Jewish, 34-year-old female seeking a kind and sincere male, age 35-45, for commitment. Photo/note. 6213 ✉

Looking For A Complement—Not a compliment. Leggy, irreverent brunette, Jewish, 33, into microbrews and Merlot, basketball and bowling, farmers' markets and friends, the silly and sublime. Loves summer beaches, winter cabins and Boggle all year 'round. Seeks kind soul under 40, over 6', who finds time for the important things in life. Carry-on baggage only. Note/photo. 6254 ✉ ☎

Marry Me, Fly Free—Beautiful blond flight attendant, slim, 41, seeks love, financially secure, sweet man. 6290 ✉ ☎

A Class Act—This single, attractive woman of Italian descent, with brown eyes and auburn hair, enjoys theater, good conversation and a healthy life style. Seeking an attractive, trim, single white male, 35-45, with depth, who is romantic and financially secure. Prefer (914) resident. Note/photo. 6234 ✉

Very Pretty, Upscale—Intelligent, quick-witted, slender, curvaceous, elegant, Jewish white female, Ivy grad, with interests ranging from the arts to health and fitness. Seeks serious relationship with tall, attractive, 38-plus man of substance and integrity. Photo/letter. 6251 ✉

I Am A 40-Year-Old—5'9", semi-retired bachelor looking for a bright, intelligent, well-dressed and financially secure girl, 25-33 years old. You must be 5'7" or above, and want the best out of life. Please contact me if you want your life to change. Please send photo and number. 6247 ✉

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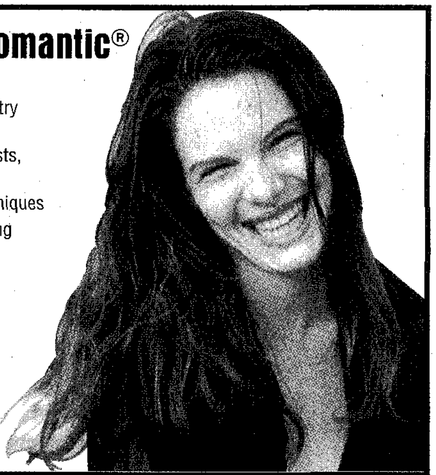

Pretty, Full-Figured—Voluptuous woman, 40, bright, witty, writer/editor, seeking attractive man, 38-45, healthy, family-oriented, with an equally kind heart, nonsmoker, no other addictions. Must be emotionally and financially secure and capable of love and commitment, know that the ability to laugh at oneself is essential in life. Photo/phone. 6283 ✉

Roses, Candlelight And Champagne—Then magic: our hearts touched. I'm a tall, athletic Jewish attorney who seeks a special woman, 30-39, who shares desire for love, marriage and family (in that order). If you are tired of searching, and would like to share all that life has to offer with a romantic, successful guy, then write! Photo/phone a must. 6220 ✉

A Winner Seeks A Winner—Me: 37, good-looking, in-shape, blond hair, green eyes, successful business owner, Jewish bachelor. You: younger than me, thin and pretty. Let's get together and enjoy movies, sports, staying in shape, vacations, good restaurants, music and family together. 6222 ✉ ☎

Blue-Eyed Brunette—Fun-loving, city-dwelling, attractive spitfire, 34, 5'5", is looking for a successful, handsome gentleman (30s) to enjoy parties, traveling, romance and lots of fun moments. Please send photo. 6208 ✉

Radiant Smile, Big Brown Eyes, Blond—Health-conscious, very pretty Jewish woman, 36, well-traveled - voracious reader, enjoys films and theater - has vibrant personality and keen wit. Seeks dynamic, good-natured Jewish man looking for marriage and family. 6215 ✉ ☎

Tall, Terrific Blond—Outgoing - seeks warmhearted man, 50s-60s, intelligent, humorous. Recent photo/note. 6240 ✉

GQ Doc—46, seeks sweet, smart, sexy soul mate. 6223 ✉ ☎

Attractive, Independent, Full Of Life—South American, nonpracticing Jewish lady with European style, well-educated, looking for a cultured, prominent, fun, loving, well-traveled man, 55-70. Note/recent photo. 6271 ✉

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MARY ANN MADDEN #927

NEW YORK MAGAZINE COMPETITION

pumpernickel—cf. French, circa 1801. Napoleon, riding through Arles, was offered some fresh-baked black bread. His mare, Nicole, needed an apple. "Pomme pour Nicole," he commanded, and thus was the bread named.

Above, derivation. Competitors are invited to invent the murky etymology or provenance of a single existing word.

Results of Competition 924, in which you were asked for a 55-word short story (kindness Steve Moss's book of the same name, *q.v.*)

Report: Many stories about the making up of a 55-word short story. Especially one invented for a contest. Some Tontospeak. Sometimes known as Tarzany. A few lists of related, antic words looming into staccato unrhyming poems. Subject matter: Diets. Alien Invasion. End of relationship. End of marriage. End of life. End of world. The deeply everyday and the restless. This was a joy. Thanks. You are the angel glow that lights a tsar.

First Prizes of two-year subscriptions to *New York* to:

"You bastard! I've been standing in front of Vittorio's for two hours! Where the hell are you? Fooling around with that tramp Louise? I give you my soul, and you treat me like garbage! You care more about your damn Porsche than me!"
"What Porsche?"
Pause.
"Is this seven-three-four-six-two-five-seven?"
Jeff Brawer, Brookline, Mass.

Once upon a time, a young prince discovered he preferred the company of his jester to that of his bride-to-be. He consulted his wizard, who told him it was his destiny to be forever single. After months of meditation, the prince decided to move to New York City and become a theatrical agent.
John Manieri, N.Y.C.

"The Kitten"
The little girl watched as the bony kitten played outside her window. Quietly, carefully, she opened the window and patted her hands on the brick below. The kitten ran to her, stretching its front paws just below her fingertips. "Meow," the kitten cried, wanting to get in. "Help me," she whispered, desperate to get out.
Adeena Dworkin, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

I didn't like my roommate—she was prettier, smarter, and more talented. We shared things. She looked better in my clothes than I did. One day I found her diary, which told me that we also shared a boyfriend. I've got another roommate now. She looks good in an orange jumpsuit. I don't like her.
Suzie Bolotin, Chapel Hill, N.C.

The waitress-actress-model set the coffee down hard. Pretty if she smiled, thought the cabbie-actor-comic, pouring the saucer's contents into the cup. "What's worse than a night in a bar," he improvised, "but better than being alone?" She looked at him sharply, then her face softened.
"What?"
"A first date."
She smiled.
Edward P. Kohn, N.Y.C.

Walter was usually at SureFood when it opened. He would watch robust clerks slit open boxes, fill shelves, and rehash ballgames. Often he observed the butchers as they set out chickens. Sometimes he took home a salad with two packets of crackers. After he walked his dog he went downstairs and worked on the bomb.
Mary Olson, Springfield, Va.

And Honorable Mention to:

"This is my first taxi ride in Amsterdam," I told the driver. "What would be an appropriate tip?" For a moment I wondered whether he spoke English. Then he turned to me. "The meter will read ten guilders," he said. "You will give me twelve, I will say 'Thank you,' and we will part friends."
Al Hattal, Marina del Rey, Calif.

Coffee he asked Yes she said Where he asked The Hilton she said Can I see you again he asked Married she asked Yes he said No he said It's good-bye he said Do you like art she asked I collect prints he said See you in the museum same time tomorrow she said.
Selma Stone, Chevy Chase, Md.

"Two out of Three"
Boy meets girl. Boy loses girl. Boy gets girl. There are only seven stories; this is the world's oldest. Billy's drink mocks him as he waits for Celine. Couples pair off, laughter rises and falls, smoke and desperation perfume the air around him. But back at home, the china cabinet has been emptied. She's gone.
Alix Pustilnik, N.Y.C.

"I was called to the dean's office. Was my formal education over? Nothing had turned out right. As I approached the cold, gray building, I stopped, then turned back to my room to gather my stuff together. If I was going to learn to cook, it would have to be in the diner back home.
John Blumenthal, Rye, N.Y.

Buzz thought he had forgotten Hunter, but when Mahler's First came on he pulled over, waiting for the key change, and wept. Clouds realigned darkly. It was still raining when the tow truck came. A yellow slicker hustled through the wet. "You're in park—gotta be in neutral to get out."
Buzz, in love, shifted.
Jim Czajka, N.Y.C.

Senator Tom Redder, campaigning for reelection on a vitriolic anti-gay-rights platform, is mailed a video copy of an old 8-mm. film. Anonymously. Viewing it—and himself—he turns white. The grainy and cheaply produced one-reeler, entitled *Shore Leave*, was shot in 1957 when Redder was a penniless undergraduate desperate for cash.
David English, West Somerville, Mass.

Such a tragedy that Oskar Wellington died in the accident, leaving Eleana a childless young widow. Her consolation: She was now free to spend Oskar's multi-million-dollar fortune all by herself. But at the services as the minister called for the widow Wellington to approach the pulpit, seventeen women followed Elena up the aisle.
Michelle Bega, Los Angeles, Calif.

"Gentlemen," said Professor Sathington to his cutthroat gang, "we have successfully committed the crime of the century. Thanks to Chef Pierre for serving poison to Inspector Mallory, the only man who could have tracked us to our lair." Pierre blanched. "Poison? I thought your note said *poisson!*" Outside the only exit, a police whistle shrilled.
Timothy Skehan, N.Y.C.

"At last!" David said aloud to himself as he skillfully input the final words of his cybernovel. "A masterpiece of hypertext . . . every word virtual and downloaded directly from my own genius in a single sitting. What ecstasy! Interfacing with the entire world community from my own terminal. Now all I have to do is store . . ."
Mark S. Greenberg, Bronx

"The Day Dick Clark's *New Year's Rockin' Eve* Show Ended Earlier Than Scheduled"
That day, people had been testier than usual, even for New Yorkers, mused Helen. She soon fell asleep as the festivities in Times Square played out on the muted TV.
The next day, there was a lot of smoke and potholes outside, even by New York standards. Helen still couldn't figure out where everybody was . . .
Ann Chandy, Bloomfield, N.J.

As Hector slumped into his easy chair after a long day at the office, he was very tired. Very, very tired. He could barely stay awake. He was extremely fatigued; very, very, very, very, very, very tired. But he needed to make a plan. He would not be caught unprepared again. Without planning ahead, he

Michael J. Hammer, Arlington, Va.
sp. ment.: Shari Sommer, N.Y.C.

"Could it have worked?" she asked.
"Probably not," he replied.
"But we did have something," she said.
"Yes, I suppose it was something," he said.
"On the beach, I mean."
"Yes, there on the beach."
"Well . . . I guess there's nothing more to say."
"Not much."
"Damn!"
"My sentiment exactly."
"Next year, perhaps?"
"Not likely."
"No."

C. Olds, Freeport, Me.

It was 100 degrees as he entered Grand Central, hotter when he got to his platform. On the left was his train, full of standing, sweating passengers, the AC malfunctioning again. On the right was a cool, empty train, going he knew not where. He got on it and was asleep before it pulled out.

Paul Rheingold, Rye, N.Y.

"Blue-Light Special"
He looked up and nodded at her, his face lit by the glow of the monitor. He didn't notice the suitcase in her hand. If only he had touched her half as much as he touched that keyboard; given her even a fraction as much attention. She sighed, wondering when he'd notice she was gone.

Darlene LeFaive, Kentwood, Mich.

For years Clarice had found her husband's behavior maddening. Tonight, sadly, would be no exception. His longing was palpable. His fevered searching was a silent accusation. At last he spoke. "Do you know where the clicker is?" Don mewled, lifting a sofa cushion and peering beneath it. One day soon, Clarice thought, I'll kill him.

Heidi Mastrogiovanni, Los Angeles, Calif.

"My last hit," Edward thought, caressing the .22 in his pocket. "Then retirement, Antigua, another new name." The target was waiting for his dinner. "I'll move when he's midway through; start my own meal, look natural." The first bite caught in Ed's throat; he choked, fell and hit the marble table. The staff called Emergency.

Elaine Stallworth, Willow Grove, Pa.

"This is my taxi."
"Like hell. I hailed it."
They shared the cab. They started dating: movies, dinners, weekends away. He proposed. She accepted. She began to nag. He kept interrupting her. It blew up one night. "Let's call it quits," he said. She nodded, looking around. There was only a single cab in sight.

L. Soth, Northfield, Minn.

"No score after 5½ innings." She clicked off the radio. "So, it's the middle of the fifth," he said. "No, they're going into the bottom of the sixth," she said. "Wrong," he said. "Turn the radio on. I'll prove it to you." "Go to hell," she said. When the medics came, she was already dead.

Rose Mabel, Roseburg, Ore.

He came from nowhere, literally nowhere, and within two weeks had a job, a wife, a life, and a past. Of course, it wasn't destined to last. His midlife crisis, coinciding with a bitter and nasty divorce, seems eventually to have driven him to suicide. The note read simply, "They disproved spontaneous generation ages ago."

Shira Aliza Phillips, Brooklyn

Aaron Smith didn't believe in anything but his five senses, so his strong feelings of déjà vu were quickly dismissed. Looking back at the road after adjusting his rearview mirror, Aaron realized he'd drifted into oncoming traffic. As Nora Tims was adjusting her rearview mirror, she couldn't help feeling a strong sense of déjà vu.

Bennett Thomas, Huntington Station, N.Y.

"Will the real Perry Winkle, 'the unluckiest man on Earth,' please stand up?"
Rising, he stumbled, overturning the table.
"Perry," the host smiled, "you didn't fool any of our panelists, so you're ineligible for prizes. After all, you're . . ."
"I know," he sighed, "don't say it."
His suspenders broke and his pants dropped to the floor.

John Burlinson, Austin, Tex.

The letter was ridiculous. Her adopted daughter—a witch's offspring? Evalina was obedient, made her bed, did homework promptly. "Mama, is that letter about me?"
"No!" Janice placed Mrs. Crosswell's letter in the smoldering fireplace.
Across town, Ruby Crosswell, social worker, Mapes County Adoption Agency, in her bath, watched, astonished, as her body caught fire.

Unsigned, via the Internet

Miles had a good night's sleep, but he woke with a vague feeling of unease—a mild apprehension. His housemates, George and Rebecca, were acting funny, as if they knew something he didn't know. Then to his horror, it all came together when George said, "Come on, Miles, it's time to go to the vet."

John Foshee, Austin, Tex.

"Fifty-five bottles of beer on the wall."
Amanda shrank back in her seat, scribbling furiously in her notebook—anything to block out Earle's quavering monotone and the sight of his gnarled, hairy fingers tapping mindlessly on the steering wheel. Suddenly she stopped, horrified. "Oh God," she thought. "Does fifty-five count as one word or two?"

Leslie C. McAneny, Princeton, N.J.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 927, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by December 4. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the January 11 issue.

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TO ESCAPES...

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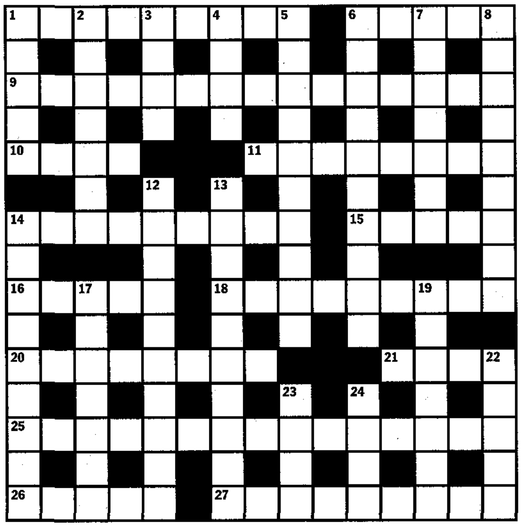
The 'Guardian' Crossword

ACROSS

1 Vile wretch perpetrating crimes on worker. (9)
6 Withdrawn by a retreating donkey. (5)
9 Is it the usual custom among doctors? (7,8)
10 Spoken end piece to story. (4)
11 North African attraction rejected by naval officers. (8)
14 God in Oriental grave. (9)
15 Settles on last plot in headland. (5)
16 Public green with nothing on it. (5)
18 The height of exaltation. (9)
20 Arose from Egyptian leader flouting mandate. (8)
21 Flower-party backing queen. (4)
25 Unforgettable ghostly air? (8,7)
26 Belonging to those people of South Eire. (5)
27 Obstacle for a rustic crane-operator. (9)



DOWN

1 Child said to have power. (5)
2 Unique model garment. (7)
3 In another area it might be uncommon. (4)
4 Confederate of General Lysander. (4)
5 Over there, Dante is doomed. (10)
6 Mishap a novice made a note of? (10)
7 Threatening to find one in moonshot by America. (7)
8 Odd forenames for a fraternity member. (9)
12 Professional right about Thespian's muscle. (10)
13 A golfer's watering hole. (10)
14 Notes revised before talk on bird. (9)
17 Deletion certain after a number of years. (7)
19 Pull-in hotel with internal attraction. (7)
22 Move around kitchen appliance. (5)
23 Architectural flier. (4)
24 Airmen taking one up and away. (4)

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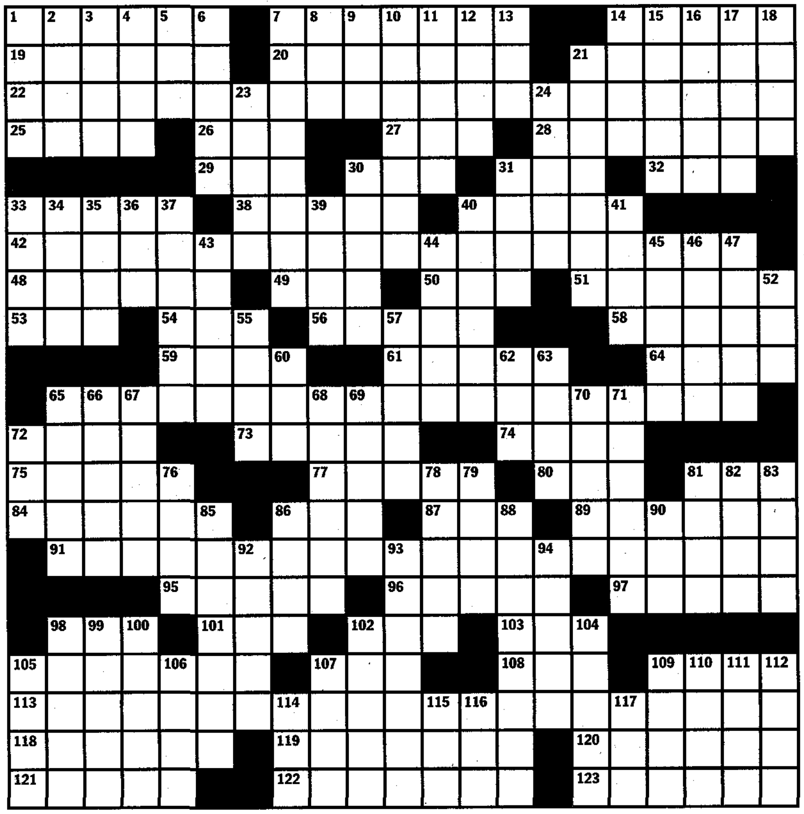
'Animal-Styled Notes': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

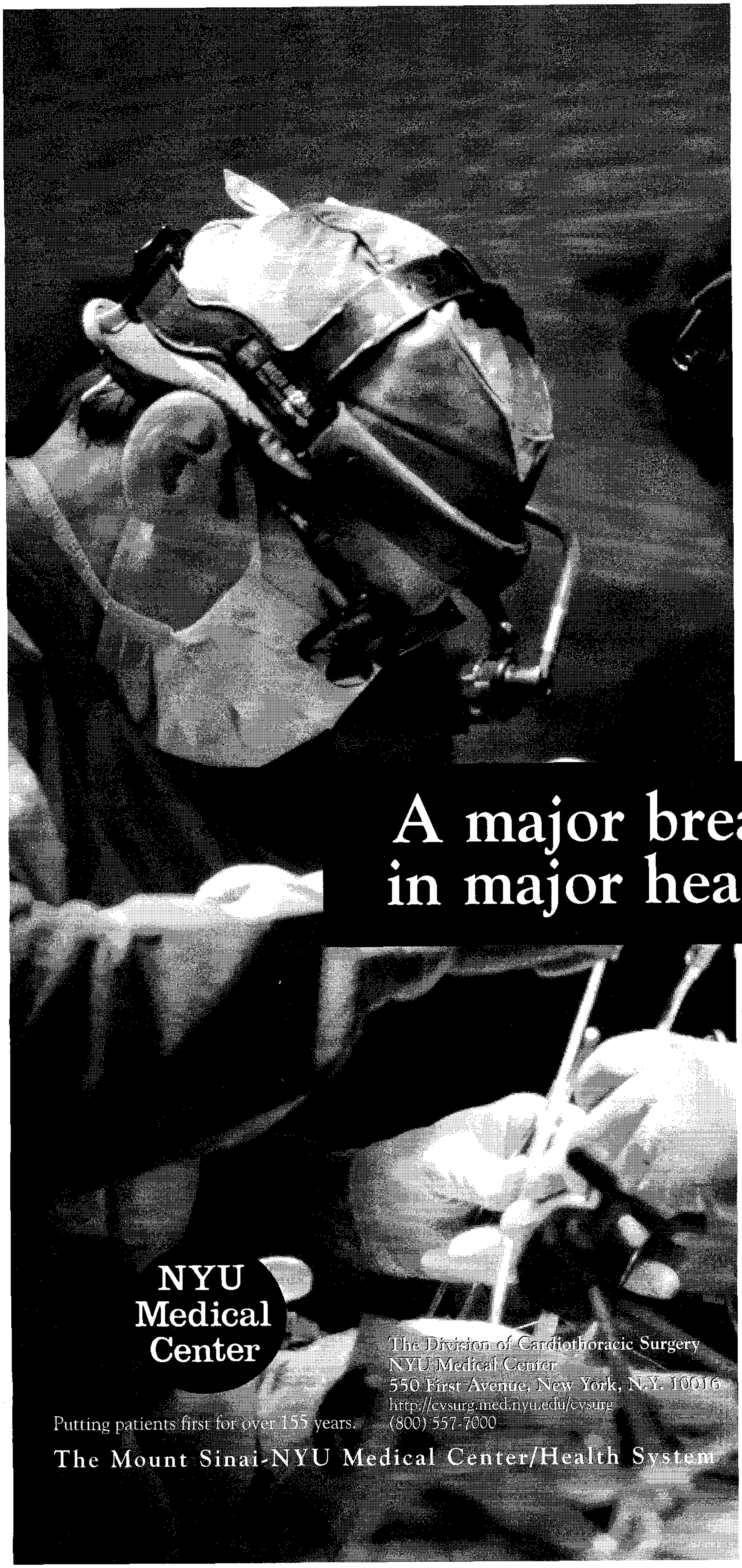
1 After-dinner chore
7 Incite
14 Rival of Vail
19 Yearly
20 Boxing official
21 Drama opener
22 To a wet postman: "My thanks because ——"
25 Globes
26 The piper's son
27 Scottish John
28 Posted announcements
29 Tony-winner Wallach
30 Alphabet sequence
31 Notes of the scale
32 Word with Alte or Bingle
33 Incense give-off
38 Of an organ like the bronchi
40 ——ground missile
42 To one's broker: "Hope we ——"
48 Part of P.R.
49 City map abbrs.
50 Charlie, in code
51 Hillary of Everest fame
53 Foxy
54 Swiss canton
56 Sultan's hangout
58 Creepy
59 Landers, and others
61 West Indies land
64 Neck area
65 To the home team: "Hope you win the ——"
72 Humor-writer Silverstein
73 Walk like a majorette
74 Gladys Knight's group
75 Christmas paste-ons
77 One of the Shaws
80 Madrid Mrs.
81 Gremlin
84 Mathematical relationships
86 Yes, at the altar
87 Couch potatoes' buys
89 Moroccan seaport
91 To a friend: "When they made you, ——"
95 Before Taurus
96 Jousting weapon
97 First U.S. woman in space, with 31-Down
98 Tidal outflow
101 Append
102 Toastmasters, for short
103 Shandy ingredient
105 Recline atop
107 —— Paulo, Brazil
108 Blanc or Brooks
109 Leave unmentioned
113 To a producer: "Hope there will ——"
118 Coves
119 Pull through
120 Shoppers' concerns
121 Get going
122 Olympics participant
123 Chowhounds

DOWN

1 Harry Belafonte hit
2 Dealer's "—— out?"
3 Cold-shoulder
4 Wheel centers
5 Musical aptitude
6 List of candidates
7 Insurance payments
8 Checkers choice
9 Frequently: poetic
10 The "V" in S.U.V.
11 Mountain nymph
12 Sharp
13 It's a moray
14 Eight, in Eisenach
15 Sobersided
16 —— de León
17 "Come in!"
18 "Monster" loch
21 Disciple
23 Upper ——, African republic
24 Month preceding febrero
30 Wood for rafts
31 See 97-Across
33 Elec. units
34 Actor Julia
35 Dokey's go-with
36 Atlantique, e.g.
37 Not virtual
39 Alcott girl
40 Short of hemoglobin
41 Adjective for a shoppe
43 Lena of song
44 Atlantic, e.g.
45 Make revisions in
46 Opposite of urban
47 Shoot from cover
52 Aberdeen's river
55 Readies the presses
57 Clark's "G.W.T.W." role
60 Dog-training command
62 Phone cut-in
63 Sacred bird of Egypt
65 The "amber waves of grain"
66 Moor
67 Kukla's colleague
68 Tropical winds
69 "Presumed Innocent" author
70 "Beloved" star
71 Indians and oranges
72 Soviet territory: abbr.
76 Szechuan sauce
78 Sinatra's "—— a Very Good Year"
79 Senator-elect Bayh
81 Adored one
82 Pepper grinder
83 The hunted
85 Uses a sieve
86 More than piqued
88 Buttonwood tree
90 "I —— Camera"
92 Conceals
93 Teetotaler's no-no
94 E-mail forerunner
98 Happening
99 Memorable Abzug
100 Type of pipe
102 Tennis contest
104 Run off to the preacher
105 Geishas' waistbands
106 Dole's successor
107 No dele
109 The long and the short ——
110 Nursery-rhyme trio
111 Cake decorator
112 Thomas Hardy heroine
114 Constellation near Scorpius
115 Night before
116 Bookie's transaction
117 Title for Angelico



Solutions to last week's puzzles appear on page 141.



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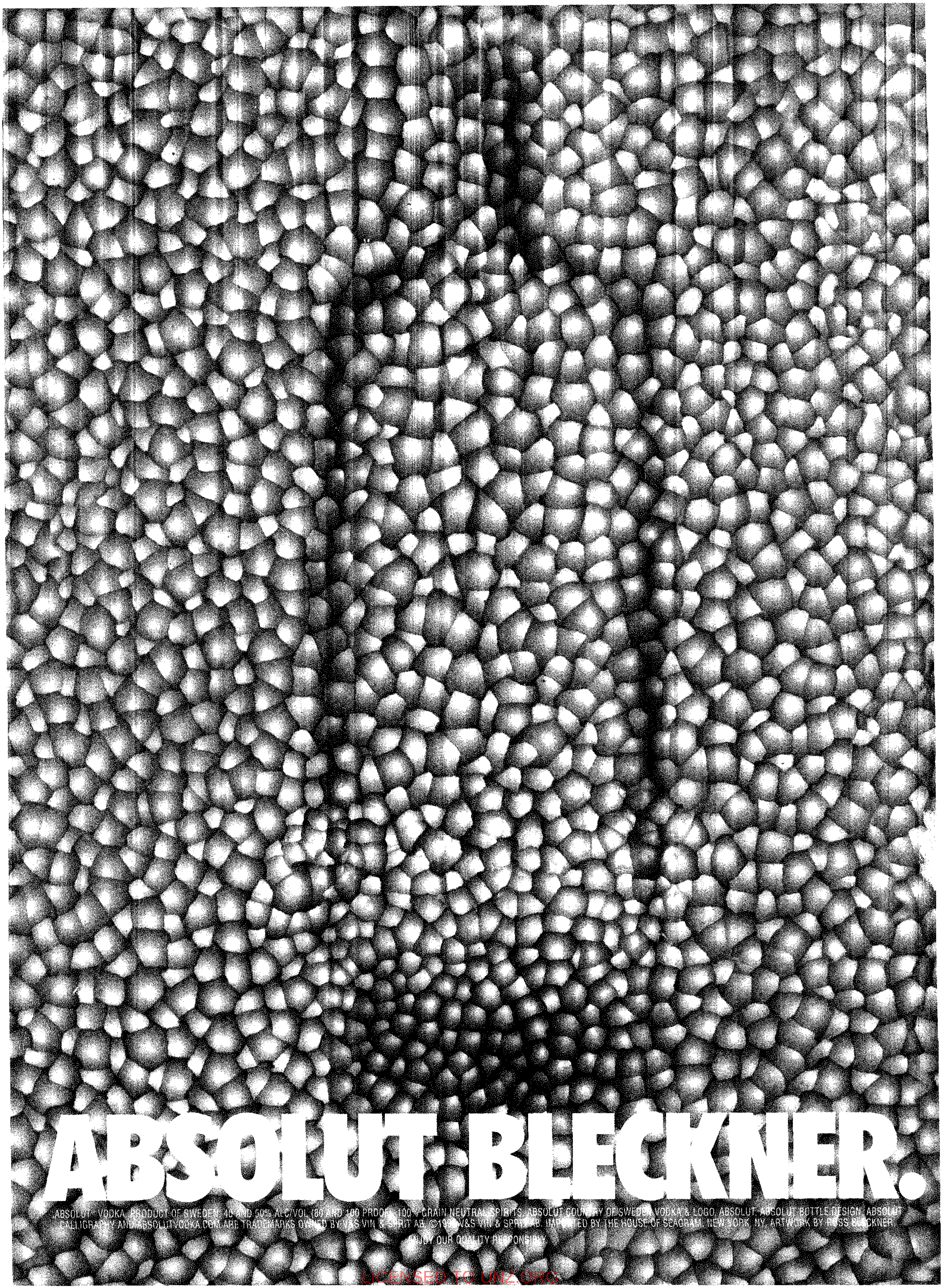
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